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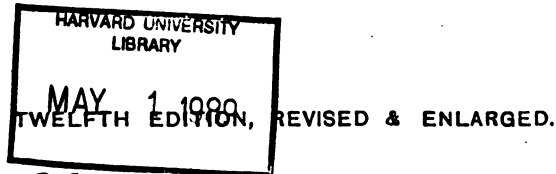
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THE  
STATIONERS'  
HAND-BOOK;  
AND  
GUIDE TO THE PAPER TRADE.

BY A STATIONER.



22763

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MANCHESTER: JOHN HEYWOOD.  
EDINBURGH: WILLIAM COLLINS, SONS & Co.  
DUBLIN: McGLASHAN & GILL.

*Price Three Shillings and Sixpence.*

1881.



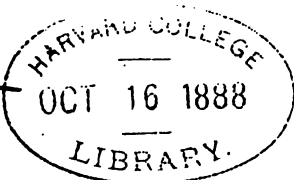
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*Minot fund*



[ENTERED AT STATIONERS' HALL.]

# PREFACE

TO THE ELEVENTH EDITION.

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THE great favour that has been accorded by the trade to this little work, and the prefaces contained in the numerous editions that have been called for; leave nothing to be said by the Author in reference to the present issue, further than, that being over mindful of what is due to those who resort to its pages; continued care will be given, with the view of providing, in future editions, any features that the course of business may seem to call for.

LONDON, 1875.

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# THE STATIONERS HAND-BOOK.

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## PART I.

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### INTRODUCTION.

THE ever-advancing importance and growing magnitude of the Stationery trade, the variety, value, and general range of the goods and articles it comprises, and the numerical strength of the hands it gives employment to, more than ever calls for a manual or guide for the assistance of its members; either as a book of instruction, or as a work of reference adapted for aiding in the acquirement of the knowledge of this, a business that—next to such trades as involve the food or clothing of mankind—may be considered the most important in existence, embracing, as it does, an almost endless variety, abounding in technicalities which, by the usual course, takes an unnecessary length of time to acquire, and calling for a superior degree of

intelligence for its profitable and successful prosecution, either in the capacities of principal or assistant.

To the youth who adopts it as the calling by which he is to obtain his livelihood; to the assistant who is desirous of improving himself, with a view to bettering his position at a fitting time; to the principal, who may not have had sufficient opportunity of acquiring a thorough knowledge of its details (and it is within the experience of the writer that there are many such in the trade); to the country stationer, who, often compelled by the limited extent of a local demand to combine with this many other branches of business, has not consequently the necessary facilities for becoming acquainted with such knowledge of its details as would, if known, tend considerably to assist him in improving and developing his trade; to those persons who from circumstances are engaged in the trade, without previously having had any or sufficient practical acquaintance with it; and to the trade generally, this little work is submitted. To assistants especially it is offered, in the expectation that it will be found materially to aid them in becoming masters of the business *in a much shorter period than if left to arrive*

at it by the slow process of actual experience; as in scarcely any house, however extensive its business, can a complete knowledge of all branches be learned.

Not that we would be understood to under-rate practical experience, or that this little work is intended in any way to supersede it; but, as before mentioned, there are so few houses which carry on all the departments of this trade, that unless there is something to go in advance of, or at least hand-in-hand with, and assist such daily practice, a youth, to arrive at early qualification and learn the business by actual experience, must make frequent changes of situation—a course which would be injurious to his character; or, if avoiding this latter objection, must suffer loss of time, and consequently more or less loss of remuneration, by deferring the acquisition of good or full qualification to a later period.

In the minds of many persons unacquainted with the trade, the idea of a stationery business is that it is a mere common-place employment; simply involving the purchase and sale at a definite price of a few different kinds of letter and note papers, envelopes, account books, and wrapping papers. To such we would say that

they are greatly deceiving themselves, and that under such circumstances they could never hope to succeed in making a business; and in the event of their purchasing an already established trade, under the effect of such management, and without at least some practical knowledge, it not only could not be profitably carried on, but would inevitably dwindle to decay.

To the young man who decides to adopt this as his means of support, a thorough knowledge of his business is essentially necessary; for unless he possess a complete and practical acquaintance with the details of his trade, he must only expect to receive, or will certainly only obtain, a very inferior rate of remuneration; and even then he will run the risk of experiencing the inconvenience and disadvantage of being occasionally unemployed, if, when vacancies occur in houses, a too limited knowledge precludes him from filling the post in that particular branch which may then be open.

Should he further entertain the expectation of eventually becoming his own master, efficiency is indispensable; as, however small a business connection may be, it will be found, as a rule, that although the amount transacted may be *considerably less*, it will involve and will require

as full an acquaintance with the details of the various branches it comprises, as the largest trade; that, in fact, it is only by an efficient knowledge of details on the part of a principal, that a business can be successfully prosecuted and progressively developed.

As regards the general mode of learning the business, there can be no doubt that a good method of obtaining proper qualification is by apprenticeship to some respectable general stationer; but, although apprenticeship has its advantages, there are many to whom it is neither agreeable or convenient; in either of which cases, there is nothing to prevent any intelligent person from attaining an efficient knowledge of the business, without subjecting himself to time services or other restraints. Indeed, apprenticeship is the exception rather than the rule in this business; it being, fortunately, and much to the credit of its members, subject to no such irksome regulations as may be found existing in, and seriously injuring, certain trades which still adhere to worn-out customs and narrow-minded prejudices, more in consonance with the ignorance of the middle ages than the modern spirit of liberalism, as regards entire freedom of individual thought and effort. In fact, there is



nothing to hinder any person of fair capacity from learning the trade in a much shorter time than the ordinary recognized period of apprenticeship; nor will there afterwards be any objection urged against such on the ground of non-apprenticeship; on the contrary, it will tell much to their credit, if by force of diligence and study, they shall have succeeded in qualifying themselves by their own industry in less than the usual time. And let it always be borne in mind that this is not a mechanical business, like some, in which, having gone through a jog-trot routine, a young man becomes worth a certain amount of remuneration and no more; but one particularly adapted for the intelligent and energetic, where the best man—that is, he with the best knowledge of his trade—may arrive at the best position.

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## PART II.

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### SKETCH OF THE HISTORY OF PAPER.

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IN a work of this description—the chief object of which is to explain to a learner, in terms as clear and concise as instruction can be conveyed in, a knowledge of the newest and most improved methods of practising the trade—it would be out of place to enter into any lengthy history of the invention and progress of the manufacture of the important article of paper. Those who may feel sufficient interest in the subject (and such a history is interesting) are referred to the various works of ability and research, in which this subject is treated in a manner more interesting and instructive, and at greater length than our pages are adapted for.

But, while avoiding such a dissertation as might prove wearisome to the reader, or out of place in a book professedly practical; a *slight* sketch of its history may not prove uninteresting, and will at least be found of service in yielding

some information that will perhaps assist to a better understanding of the details and technicalities which follow.

Beginning, then, with the name. The word "Paper" appears to have been derived from the Papyrus, the leaves of which plant were made use of for the purpose of writing upon by the early Egyptians. From this period, history, sacred and profane, affords ample information of an endless variety of substances—animal, vegetable and mineral; such, for instance, as the prepared skins, entrails, and bones of animals; the leaves of various plants and trees; sheets of various metals or tablets of stone—introduced as rude expedients for our modern and useful article of paper (the best of them but very sorry expedients); as may be judged from various ancient specimens extant at the present day, several of which may be seen in the Manuscript Room, adjoining the Grenville Library, in the British Museum.

But it is remarkable, that the greatest researches have hitherto proved fruitless, and that no reliable account has ever been discovered, of either the period, or the locality, of the invention which has proved of such incalculable advantage to mankind—the important

article of rag paper; various authors ascribing it to different nations and periods; some asserting that to the Chinese (who seem to have had an early glimpse of every useful modern art) must be attributed the credit of its discovery; they having made a sort of pulped paper from silk as early as A.D. 95. According to Montfaucon, cotton paper was introduced in Greece about the year 900; which, according to Anderson's History of British Commerce, in effect led to the improvement of making linen-rag paper by the Germans in the 12th century, though other authors assert this as not occurring until 1390. However, after this period, we have certain evidence of the progress of the art, and find it stated in a book, printed by Wynkyn de Worde, at Westminster, about 1495 (now in the King's Library of the British Museum), that it is printed on the first paper of English manufacture, and produced from the mill of John Tate, of Stevenage, in Hertfordshire. But for some reasons, probably on account of not receiving sufficient support, or perhaps from the price of the article not being so low as that of the paper imported at the time from Germany; certainly (be it remarked) not from any inferiority in the quality of the English make, as it is evidently

fully equal in all its points to the foreign paper then in use—as may be seen by a comparison of the work mentioned, with books on German paper, in the same library; for instance, the Mazarine Bible, said to be the first book printed with moveable type, at Mentz, in 1455:—its manufacture in England appears to have languished and died out again until 1588, when we find English paper again introduced with all the *éclat* of a new invention, by John Spielman, of Dartford, Kent, jeweller to Queen Elizabeth, who, to mark her royal approbation and interest in the event, conferred upon him the order of knighthood, and granted him important lucrative and exclusive privileges in connection with the manufacture.

His success in paper-making appears to have risen from the fact, that he was joined by some relative who had previously followed the art in Germany. It is interesting to know, that according to Dunkin's History of Dartford, the mill of Sir John Spielman still exists, and is that now in the occupation of Messrs. Pigou and Wilks, though at present devoted to very different uses, it being by them adapted to the purposes of gunpowder-making.

*The manufacture of paper on this occasion*

(1588) appears to have taken root, and afterwards progressed, although very slowly, occasionally receiving some slight impetus from the improvements introduced from time to time in the mode of making it, especially about the end of the 17th century, when some French Protestant refugee paper-makers settled in England.

But up to this time, and indeed until so late as 1770, we were practically dependant upon Germany, France, and Holland for our supplies of fine writing papers. But soon after the above period, a material change took place in this respect in the history of the trade; a mode of manufacture was introduced by Whatman, of Maidstone (a name still celebrated and familiar in every part of the world in which writing paper is in use), which enabled him to produce a class of fine papers, possessing great strength, freedom from spots or specks, high colour, smoothness of surface, and other good qualities hitherto unknown in the trade. This had the effect of improving the general standard of quality, by stimulating other makers, many of whom have since acquired and maintained a high reputation, down to the present day.

Still it must be remembered, that the process

at this period was, at best, but tedious, faulty, expensive, and uncertain; further, seriously hampered by irksome excise regulations, and a heavy duty. But the revolution which the introduction of machinery seems destined to produce in so many trades, came in turn to exercise its powerful influence in that of paper-making.

As in 1799, Louis Robert, a workman, then employed in the paper mills of Essonnes, in France, contrived a machine for making paper of great width and continuous length. This machine, which was a bold, novel, and original (although somewhat incomplete) conception and the parent of most of the subsequent supplementary inventions that have taken place in the process of manufacture, he afterwards disposed of to a Monsieur Didot, then director of the above-mentioned paper works. Monsieur Didot, with his brother-in-law, a Mr. John Gamble, brought it eventually to England, and obtained Letters Patent for it in 1801. This patent ultimately became the property of the Messrs. Henry and Sealy Fourdrinier, then the first stationers and paper-makers in Great Britain. But there remained much to be done in the way of improvement, *before this invention could be considered*

effective and successful. Monsieur Didot and the Messrs. Fourdrinier, in conjunction with Mr. Donkin, the since celebrated paper machinist and engineer, then employed at the engineering establishment of Mr. Hall, of Dartford, Kent, afterwards effected such modifications and improvements in its details, as ultimately established its full and complete success. But this success had only been obtained on the part of the Messrs. Fourdrinier, by six years of unremitting labour, and the outlay of about £60,000, an expense which the duration of the patent granted fell immeasurably short of reimbursing them; and this respectable and respected firm were reduced ultimately to the humiliating condition of bankruptcy.

Since the above period (about 1803), many and various improvements, all remarkable for their importance, delicacy, and ingenuity, have been engrafted upon the parent idea, pre-eminent among such inventions may be mentioned those of John Dickinson, Crompton, Brown of Esk, Ibbotson and Towgood—the result of whose combined efforts of high mechanical skill, is the existence of a machine, which may be pronounced perfection, as it not only makes paper with great rapidity, of endless



**14 SKETCH OF THE HISTORY OF PAPER.**

length, and superior quality, at moderate cost, but admits of being adjusted with such delicacy and precision to the requirements of our necessities, as to result in the production of—taking the items of colour, quality, size, and substance to constitute a distinction—upwards of two thousand different kinds of paper.

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## PART III.

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### THE PROCESS OF PAPER-MAKING.

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A BRIEF outline of the process of paper-making, as now conducted, will supplement our previous sketch of the earlier history; and serve the purpose of a short connecting introduction to the practice of the trade as carried on at the present day.

The minor details of the operation of paper-making in no way concerns the stationer; but an acquaintance with its general principles, if not an essential feature, is at least a source of much advantage, more especially in cases where a considerable trade may be done in papers in the rough state, as they come from the mill.

That papers are made from rags is an item of knowledge taught us from childhood; various descriptions being employed for the production of particular kinds of paper—they being broadly, fine white linen and cotton rags for best kinds of writing paper; second and middling sorts of

cotton rags for printing papers; while the commonest descriptions are devoted to the production of the lowest description of wrapping papers. Old ropes and materials of a similar character, being principally made use of for the manufacture of brown papers and milled-boards. For some few years past, straw has been, to a limited extent, employed in the production of papers, which, from the peculiar glossy surface that this material imparts, admits of their use as common writing papers; while as printings, they absorb less ink than the ordinary rag papers; but the quantity of flint contained in their composition, renders them open to an objection of brittleness, which makes them unfit for use for those purposes that require papers of strength and tenacity. More recently some few foreign fibres have been resorted to, chiefly as auxiliaries to rags, and in some instances with advantage to the quality of the paper produced; but hitherto the application of this class of material has been extremely limited and unimportant, with the exception of one description, viz., the Esparto, or Spanish grass; which, by a series of improvements in the mode of its treatment and manufacture, has been so *far successfully* adapted, as to admit of its use, to

a considerable extent, in combination with rags; as although it is still open to some of the objections applicable to straw, when used alone as the raw material; it is generally conceded that its admixture in certain proportions materially improves all second-rate papers of most kinds; especially as regards imparting to them thickness and firmness.

An endless number of materials, of various natures, *can* be manufactured into paper, so far as the possibility of their conversion is concerned; but not in the sense that meets the requirements of the paper maker, viz., that of bearing profit, at the market rates of sale.

The first step in the process of manufacture, is to put the rags into the hands of girls for cutting into small scraps, and freeing them from all matters that would otherwise prove injurious to the quality of the paper, or the working of the machinery, such as dirt, buttons, pins, needles, &c.; and being further cleansed by being dusted in a machine for that purpose, they are next boiled in certain chemical solutions, according to the nature of the rags and the qualities of papers ultimately to be produced.

After the process of cleansing and boiling,

they are placed in the "engine" to undergo a species of grinding into a rough stage of pulp. In this state they receive the admixture of the various bleaching agents, according to the character of the material employed and the paper required; and are again washed by clean water, and finally beaten in the engine into fully prepared pulp, ready for making into paper.

Up to this stage the process is very much the same, whether the paper to be produced is to be hand-made or machine-made; and we will presume, for the purpose of our explanation, the former to be proceeded with, which is done by the workman dipping a mould into the pulp, and taking up sufficient to form a sheet of paper of the required substance; a frame, or "deckle," is placed upon the mould, which determines the size of the sheet, and at the same time presses out the superfluous water mixed up with the pulp; when a little dexterous manipulation on the part of the workman produces the sheet of paper, which is placed between sheets of felt, and afterwards pressed and dried slowly in the air (hence the term air-dried); after which they are dipped—a handful of sheets at a time—into *a tub of size*, prepared from pieces of hides and

skins (hence the term tub-sized); and eventually subjected to great pressure, for the double purpose, of forcing the size into the body of the paper, and the superfluous size out of it. Finally, after again drying, a rolling or glazing of the sheets of paper—placed between sheets of copper, and passed through powerful metal rollers—completes the process in this respect.

With the view of describing the machine-made process we must return to the stage of the prepared pulp, which is first freely supplied from the receptacle, or “chest,” on to the machine, by a peculiar mechanism; here, instead of the mould of the workman, the pulp flows upon the machine substitute, viz., a travelling endless wire, which allows the superfluous moisture to drain away, leaving the pure pulp, which forms the sheet of paper. The supply of pulp being continuous, the sheet of paper formed upon the cloth is also continuous. The sheet of paper being now formed, but in the state of wet pulp, passes first under a roll extending across the surface of the paper, termed a “dandy roll,” which contains the water marked devices, or wove, or laid, appearance, it is intended the paper shall bear, and which, by a little pressure of the dandy roll—the paper being as yet in a

wet and soft state—it easily receives and retains the impression of. It is then conducted on to and by an endless felt, through a series of pressing rolls, and finally upon a series of cylinders, heated to different degrees by steam, for the purpose of thoroughly drying.

If the paper now described is a printing, or any similar sort, cutting it into sheets by the machine in connection with the paper-making machine, would be all that would be necessary for its completion: as the small quantity of size that paper of this class requires would have been beaten up in the engine with the pulp just previous to its formation into paper, as the size for this purpose is of a different nature to that used for writing papers, viz., a mixture of resinous ingredients, better adapted for mixing with the pulp, hence the term “engine-sized.”

Presuming the paper required to be machine-made “writing paper,” it is made to pass off the drying cylinders, under a roller submerged in a reservoir of size, afterwards through other rolls to press out the excess of size absorbed, and then round a numerous series of skeleton drums, enclosed within a heated chamber, for the purpose of final drying. *Slow and careful drying being an important feature in paper-*

making, in either branch, and one mainly conducive to imparting strength, from the free and equal contraction that it admits of; while quick drying, by heat or otherwise, causes blistering or cockling of the surface, by its too rapid and unequal contraction; and consequent absence of strength and tenacity in the paper. It is then, as in the case of ordinary printing, or other sorts of paper, cut into sheets by the usual machine; and finally, as in the case of the hand-made paper, rolled or glazed, to the requisite surface by the means before described.



## PART IV.

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### MODERN TECHNICALITIES.

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WE would strongly impress upon all who intend to follow or carry on this trade, the extreme importance of acquiring a thorough knowledge, and practising the habitual use of, all technical terms and phrases, on account of the clear, definite, and condensed meanings they are adapted to convey. We may illustrate our meaning by the old anecdote of the maintopman, who was so sorely puzzled by the order from his unseamanlike officer, to "extinguish that nocturnal luminary," which only the curt explanation from a messmate, to "dowse the glim," caused to be instantaneously understood. The former order was vague and roundabout; the latter—for the reason that it was put in the orthodox nautical jargon or technical—became clear and unmistakeable.

*So with all technical terms—they are the best*

adapted to serve the purpose within the trade; and to the stationer they are especially useful, as having necessarily to do with paper makers, book-binders, engravers, printers, rulers, and others; an acquaintance with technical phrases will facilitate the execution of his orders, and prevent an endless number of mistakes and disputes, that will otherwise inevitably occur in the course of business.

General terms are merely relative and comparative, and admit of wide differences of construction according to the ideas of those making use of them—for instance, what may not be understood by a “large” account-book; a banker’s clerk would probably consider such, one that required the aid of a strong porter and a truck to bring it from the iron safe to the counter, and so on, through a gradation of sizes, varying with the ideas of those who use the term, until, according to the idea of a lady, the extent of whose account-keeping is a record of her household expenses; a book of the dimensions of a school copy-book would answer to her standard of a large account-book. But the technical term, for instance, of a “Five-quire Foolscap Broad Folio,” defines strictly the thickness to a leaf, the size to an inch, and the exact

shape. With general terms misunderstandings are inevitably frequent—with technical terms they need never occur; hence their great advantage in facilitating the execution of orders in all branches of the business: while all such expressions as strong, smooth, thick, middling, rather thin, and many other similar terms, are vague and misleading, from the elasticity with which their meanings may be interpreted; but if, when requiring any special substance in an account-book, a millboard or a writing paper respectively, we say a three-quire book, a ten-penny millboard, or a twenty pound post, we convey an exact instruction as to what is required, and remove the matter from the region of doubt it must otherwise enter into, where phrases of wide meaning are employed.

And having pointed out the business value of technicalities, we will now proceed to explain them; and in the following chapters the technical terms, for the sake of clearness, are printed in italics.

Paper may be divided into three principal classes:—*Writing*, *Printing*, and *Wrapping* papers.

Commencing with the important article of *writing paper*, it will be found that, as regards

the principle of its formation, there are essentially but two kinds—viz., *Wove* and *Laid*; the wove being, as its name implies, woven, or presenting the appearance that calico does on looking through it: the laid being that kind having the appearance of wire marks, and familiarly known as “ribbed.”

Taking, then, the two different kinds, we shall again find them containing varieties of each; for instance, in woven papers may be mentioned, *Blue Wove*—that is, a paper of woven texture, but blue in colour; then comes another, which although in point of fact white, or an extremely pale cast of blue, is termed *Yellow Wove*—this is the kind familiarly known as the old fashioned “Bath Post,” a term now fast falling into disuse; then there is another woven paper, which, being left free from dye, and of the natural colour of the rag, is termed *Cream Wove*.

Going then to laid papers, we have two varieties—namely, *Blue Laid*—viz., blue in colour, but ribbed in texture; and *Cream Laid*, being ribbed in texture, but of a cream, or the natural colour of the rag. In this kind we have not (as a rule), as in the wove, any white ribbed to correspond with the so-called *yellow wove*.

To recapitulate, as regards the kinds of writ-

ing paper and varieties of each, they may be enumerated thus :—

## WOVE KINDS.

*Blue wove.**Cream wove.**Yellow wove.*

## LAID KINDS.

*Blue laid.**Cream laid.*

As a thorough understanding of the nature of these kinds forms the very foundation of a knowledge of the trade, and in order to make our description clearly understood, we append opposite this page, samples of the above-mentioned kinds ; all of which are machine made.

We now proceed to an enumeration of the various *sizes* of writing paper, the first of which is—

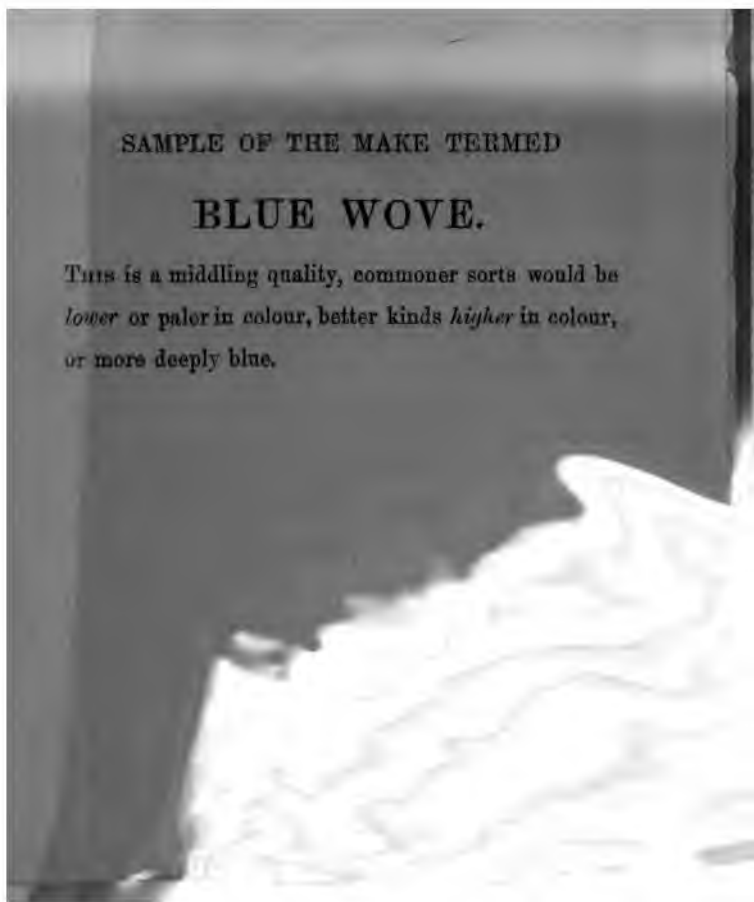
*Pott.* This paper appears to have taken its name from the fact that it originally bore a flower pot in its *water mark*, although that has long since given place to the present device of a shield surmounted by a crown.

It may here be the best place, as we shall have occasion frequently to allude to the subject of the *water mark*, to explain what that is. Although trade custom decides to call it a water mark, it might more correctly be termed a *wire mark*, as it is a *pattern* or device of any kind in-

SAMPLE OF THE MAKE TERMED

## BLUE WOVE.

This is a middling quality, commoner sorts would be *lower* or paler in colour, better kinds *higher* in colour, or more deeply blue.





SAMPLE OF THE MAKE TERMED

## CREAM WOVE.

THIS is a middling quality, a commoner quality would be *lower* or more yellow in colour, a better quality *higher* or whiter in shade.



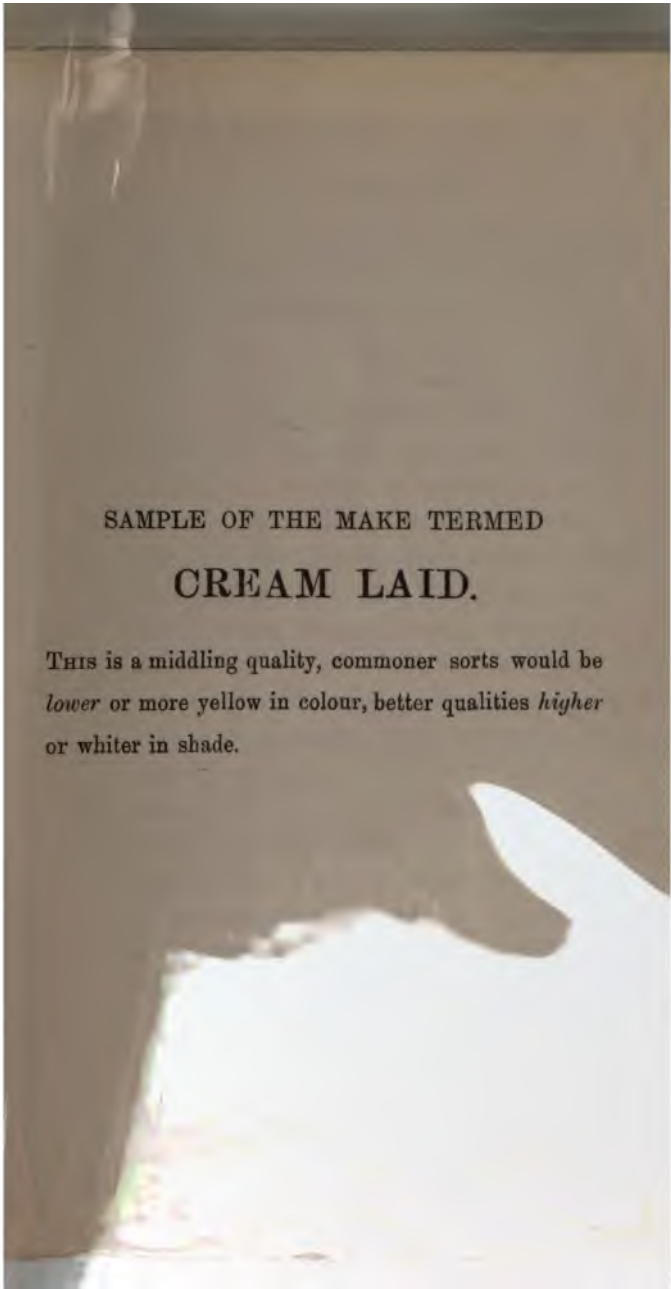


SAMPLE OF THE MAKE TERMED

## BLUE LAID.

This is a middling quality, common sorts would be *lower* in colour or paler, better sorts would be *higher* in colour, viz. more deeply blue, excepting hand-made sorts, which are always, however good the quality, much paler in colour, as they are blued by smalts, and not as the machine-made papers, by ultramarine.





SAMPLE OF THE MAKE TERMED

CREAM LAID.

THIS is a middling quality, commoner sorts would be *lower* or more yellow in colour, better qualities *higher* or whiter in shade.

trôduced or impressed into paper during the process of manufacture, and while in a state of pulp, by a corresponding device formed of wire. It was formerly the custom to put water marks in all kinds of paper; but modern manufacturers have entirely discontinued them in printing papers; and some of our present makers are ceasing to put them in writing papers of the machine-made descriptions. They are, however, still mostly introduced in best, generally in middling, but not often in common qualities; while, in hand-made, it is still usual to put them in all qualities; and when they are introduced, it is an almost invariable rule to use certain devices for each particular size of paper. A familiar knowledge of the water marks peculiar to, and denoting each size, is of decided advantage to the stationer, as it enables him, from the inspection of any piece of paper containing a part of a water mark, to decide what the original size of the sheet has been.

Pott is the smallest size paper that is made, and is of very limited use in the trade. Its size is 15 inches by  $12\frac{1}{2}$  (the size of a sheet of paper being understood to be its extreme dimensions when laid open and flat) The weight (by which

is produced the degree of substance of a paper) varies from 10 to 12lbs. in hand made, and from 7 to 11lbs. per ream in machine made—its most usual weights are 9 to 10lbs. per ream. It may be had in all the five different sorts; namely, blue wove, yellow wove, and cream wove; and blue laid and cream laid, in various degrees of *quality*.

By quality is here meant the degree of inferiority or superiority of the materials and workmanship existing in any given paper, as represented by its market value. Thus this paper may be had in the five different sorts; and again, each sort may be had, in several degrees of quality, varying from, say 6d., to 1s. 2d. per lb.

The kind, substance, and quality of a paper is spoken of collectively—technically—as the “*make*” of it.

The next size is that termed

*Foolscap*, from originally having borne the water mark of a fool's cap and bells, which has long since been superseded by the figure of Britannia. This is a paper of almost universal use, it being adapted for an infinite variety of purposes—for writing paper or account books, for legal or commercial documents, printed forms, and copy books. Its size is  $16\frac{1}{2}$  by  $13\frac{1}{4}$  inches

(varying an eighth to a quarter of an inch in different makes), its weight, usually about 14 or 15lbs. ; but varying from 15 to 20lbs. per ream in hand made, and from 9 to 18lbs. in machine made. It may be had in all five sorts, and again in the qualities of common, fine, superfine, and extra superfine of each sort, at, say from 6d. to 1s. 2d. per lb. ; it is also made in most of the above sorts in the double size or *double foolscap*, being  $26\frac{1}{2}$  to  $16\frac{1}{2}$  inches, and ranging from 30 to 36lbs. hand made, and 14 to 30lbs. in machine made.

Another variety of Foolscap is a paper used exclusively by the legal profession for counsels' briefs, and termed by the trade

*Brief.* It has a marginal line in water mark, running down its greatest length on the left side of the sheet, with a certain number of lines at right angles from the marginal line, across its width to its extreme right edge. It is made in two varieties, having respectively 36 and 42 lines, and technically termed "36 or 42 *Lined Brief.*" There is no variety in this, it being almost invariably a blue wove; of hand made quality, of 15 to 16lbs. per ream.

We next come to

*Post* (or *Small Post*), so termed from the water mark originally, and at the present day, containing a horn (of the kind formerly carried and blown by the postman to announce his approach) enclosed within an ornamental shield and surmounted by three fleurs-de-lis. There is perhaps no paper that enters so largely into the purposes of the trade as this; as, in addition to the other unlimited uses it is applied to, it is the size from which is produced the letter and note papers in such general use. Letter paper being the full size, or *folio post* reduced to half size, or technically, 4to. (*quarto*); note paper being the same, reduced to a quarter of the size, or technically, 8vo. (*octavo*). It is made in all the different *makes*, and of hand and machine made; and in substance there is such an extensive range, that it is classified into four technical divisions—namely, *Thin post*, ranging from 11 to 15lbs.; *Middle post*, ranging from 16 to 18lbs.; *Thick post*, comprising 19 to 23lbs.; and *Extra thick post*, ranging from 24 to 30lbs., or upwards; and sometimes *Double thick*. Thus, for instance, these papers would be spoken of technically as a *Thin blue wove post*, a *Middle yellow wove post*, a *Thick cream laid post*, or an *Extra thick blue laid post*. Its *folio*



size is 19 by 15 $\frac{1}{4}$  inches, and in quality the range is considerable—say, from 6d. to 1s. 2d. per lb.

Another of the varieties of Post is a very thin kind, termed

*Bank Post*, sometimes termed *Foreign Post*; it being exclusively adapted for foreign correspondence to those countries where rates of postage are high in proportion to weight. Its weight is, most commonly, about 8lbs. per ream, and although, generally speaking, the principal demand for it is only *Blue* and *Cream woves*, it is made and may be had in all the other sorts.

Following next, in order of size, is a paper technically termed

*Copy*. Its title is an adaptation from the French, who, it is supposed, first introduced it; and its water mark, to this day, is that of the fleur-de-lis. It is almost exclusively used by the legal profession, in the shape of *quarto*, with the edges left *uncut*; termed by them “*draft*” paper. Its size is 20 by 16 inches; weight, limited in range from 15 to 19lbs. (usually 17 or 18lbs.); is confined chiefly to two sorts, viz., blue wove and blue laid; and in quality, mostly only middling and best, from 8d. to 1s. 2d.

per lb., and in about equal demand in hand and machine made.

We next come to the size termed

*Large post*, which has an exactly similar water mark to small post, as it is termed in contradistinction to large post. This is a description of paper principally used in the quarto, as a commercial letter paper. Its folio size is 21 by 16½ inches; and its weight classified in a somewhat similar manner to small post—thus, *Large thin post*, from 14 to 16lbs. per ream; *Large middle post*, from 18 to 20lbs; *Large thick post*, from 21 to 24lbs.; *Large extra thick post*, 24lbs. and upwards. It is in very general use in all the similar kinds and qualities to small post, and of hand and machine made.

Another variety of large post is a paper of extreme thinness, but exceedingly hard sized and very strong, termed

*Large bank post*, it being expressly adapted for use in foreign correspondence, where the postage is very expensive in proportion to weight; it is most frequently used in blue wove and cream wove, but it is made, and may be had, in all the various sorts. There is a standard weight for this paper—viz., 11lbs. per ream; *but it may be had from 9 to 13lbs. per ream:*

and it may be remarked that, from its size rendering it most convenient, it is far more generally used than *Small bank post*.

Although there are some makers of first-class (especially hand made) bank posts in England, the French and Germans are admitted to excel in the manufacture of these papers, in machine made sorts they being most successful in producing papers of extreme thinness, with intense hardness in sizing, great tenacity, and high finish with lowness of price, samples having been shown at the last International Exhibition of exquisitely made writing papers, weighing only 2 to 3lbs. per ream.

Completing the series of writing papers, of the lighter weights, or that class in general use, we have

*Medium post*, a size not much in demand; it may be had in all the varieties, but limited in the qualities, being mostly only required in middling and best—its size is 22 by 17½ inches, and most usual weights 20 to 24lbs. per ream. There is also made in this size, a paper precisely similar to bank or large bank post, and termed

*Medium bank post*; it may be had in all the varieties, but is most commonly used in blue wove and cream wove; size 22 by 17½ inches;

weights 13lbs. per ream. In addition to other uses it may be applied to in folio ; it, of course, makes a larger letter paper or *quarto* than large bank post.

The whole of the foregoing series may be had in hand and machine made sorts ; this term *hand made* refers to that still made, as all papers were originally, previous to the introduction of machinery in the process ; and although the great improvements made, and still taking place, from time to time, have enabled machine makers to produce papers containing nearly all the essential qualities requisite in the various kinds of paper, there are still some properties, peculiar to and necessary in certain sorts, the principal of which are great lateral strength, toughness, durability, and intensity of hardness as regards the sizing, that have not yet been quite successfully attained in those made by the machine process. However, for all purposes of an ordinary nature, especially that of mere correspondence, or any similar use, where the occasion is served when the letter or document is read ; machine made papers, from their pleasing appearance, brightness of colour, agreeably high finished surface, and lowness of price, are by far the most advantageous for general use.

## ACCOUNT BOOK PAPERS.

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WE next commence a series of sizes of what are writing papers, but of a larger and heavier description, hence termed—from their great strength and substance, rendering them peculiarly suitable for account books, which indeed they are principally used for—*Book papers*. The first is

*Demy*, a title adopted from the French term of Demi, and bearing a water mark containing a large fleur de lis enclosed within an ornamental shield, surmounted by a small fleur de lis and other ornaments; its size is 20 by 15½ inches, and its weight a standard weight of 25lbs. per ream, in hand made; but varying from 20 to 24lbs. in machine makes.

The next size is termed

*Medium*, a title also copied from the French, its water mark being similar to demy; its size is 22 by 17½ inches, standard weight 35lbs. per ream, in hand made; 30 to 34lbs. in machine made.

The next size is

*Royal*, also a French title, bearing the water

mark of a transverse bar within an ornamental shield, surmounted by a large fleur de lis; its size is 24 by 19 inches, standard weight 44lbs. per ream, in hand made; 40 to 42lbs. in machine made.

The next is

*Super Royal*, also a term of French origin, having a water mark similar to demy and medium; its size is 27 by 19½ inches, standard weight 54lbs. per ream, in hand made; 50 to 52lbs. in machine made.

The next, the largest, and completing this series, is that termed, also from the French,

*Imperial*, having a water mark similar to demy, medium, and super royal, but much larger in size, and somewhat different in the ornaments surmounting the shield; its size is 30 by 22 inches, standard weight 72lbs. per ream. It is the size suited for bankers', merchants', and public companies' ledgers, registers, and similar books.

This series, comprising, as named, demy, medium, royal, super royal, and imperial, as "book papers," are always understood to be of the blue laid kind; but the sizes of demy and medium may occasionally be met with in blue wove and cream laid. It may be observed,

there is no reason, in a manufacturing point of view, to prevent either or the whole of the foregoing sizes being made in any of the different kinds, further than that there is not sufficient demand for them, except in the cream wove sorts; but particular attention is called to the fact, that although the whole of the previous series of sizes are made in what in reality is a cream wove, in papers of this size and character this term is not applied, but they then become known as *Drawing Papers*, the series of which we give in the following chapter.

We may further add, with regard to "book papers," that, from being mostly required in cases in which more than ordinary strength and durability are essential; for instance, the banker's ledger, or public company's register, where the wear and tear, from incessant reference and rough handling, is always severe, the peculiar qualities of the hand made papers render them most suitable: hence, by far the largest portion of those produced are of the hand made description, although the machine made sorts are made use of to a limited extent.

Formerly the two sorts were easily distinguishable, from the fact that the hand made *being coloured by smalts*, were of a much paler

colour than the deep blue of the machine made, produced by ultramarine, but the machine sorts are now made of a low colour to match and imitate the hand made; hence the principal difference between them is the feature of the greater strength still possessed by those made by hand.



## DRAWING PAPERS,

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OR, according to the short technical term,  
“*Drawings.*” They commence, as in book  
papers, with the

“*Demy drawing,*” or “*drawing demy*”  
(both being equally correct, and equally in use).

Continuing on with

<i>Medium</i>	<i>Super Royal</i>
<i>Royal</i>	<i>Imperial</i>

So far the above series are uniform in size and  
weight with the book or *laid* papers, of the  
same name; but in the series of drawing papers  
there is a much more extended range.

And following on in order, there is

*Elephant*, size 28 by  $23\frac{1}{2}$  inches, standard  
weight 72lbs.

*Colombier*,  $34\frac{1}{2}$  by  $23\frac{1}{2}$  inches, standard  
weight 102lbs.

*Atlas*, 34 by 26 inches, standard weight  
98lbs ; and

*Double Elephant*, 40 by  $26\frac{1}{2}$  inches, standard  
weight 150lbs.

Completing this series, is that termed

*Antiquarian*, a paper much in use by artists  
and draughtsmen for large water colour paintings.

or working drawings. This is the largest size paper that is made by hand labour, it being 53 by 31 inches, and its weight 240lbs. per ream. It is also, from the great labour it requires in its manufacture, and the general difficulty of producing it perfect by hand labour, the most expensive paper that is made—the trade price to the retailer being upwards of 800s. per ream.

A peculiarity of drawing papers is, that they have not a water mark device, as the book papers have, but simply the maker's name and date in the extreme corner, and this generally only in the best qualities, viz., those made by hand, as for the purposes for which they are used a water mark would be somewhat objectionable, as interfering with the drawing or picture. It is also important to bear in mind, that in some of the sizes, principally imperial and double elephant, there are three different varieties as regards the degree of *finish* of the *surface*; first, that made with a coarse highly granulated surface, termed "*Rough*;" next, that made in the ordinary way, but left without the usual finishing or rolling on its surface, termed "*Not*," meaning not finished; and last, that made and finished in the usual way, by *hotpressing* or *rolling*, to which latter sort it is not usual to apply any special term;

as the size only being mentioned, it is understood to mean the usual kind, unless either of the previous terms are connected with it; of course, the whole of the sizes may be made in these different varieties, but from the fact that they are not commonly required, they are only made to order.

Another peculiarity of drawing papers is, that they come from the mill invariably in the "*flat*," or extreme full size; while book papers, and indeed all others, are most commonly folded in "*broad folio*," that is, the size produced by bringing together the ends of the greatest length of a sheet of paper, and folding it down.

As regards the quality of drawing papers, there being many purposes for which machine made sorts are adapted to serve—more particularly in the smaller sizes—some considerable quantity is produced in this sort: but the hand made is that principally in demand, especially in the larger sizes, as being in all respects the best, and expressly prepared to withstand the straining, wetting, erasing, and similar manipulations, that drawing paper must undergo under the hands of an artist, in the process of receiving a drawing, as for such uses, machine made papers as at present made are entirely unfitted to bear.

With these remarks, our explanation in connection with writing and drawing papers may be said to be complete; as, although there are some other sizes and descriptions, they are not sufficiently important to particularise, but notwithstanding, as a knowledge of them is necessary to be a finished stationer, they will be found in the dictionary of terms appended to this little work.

Finally, it may be interesting to those connected with the trade to know, that in all the essential points which constitute excellence in paper, namely—colour, cleanliness, strength, substance and finish, our English hand or machine made papers, and notably those of Kent, will be found superior to any in the world.

## PRINTING PAPERS.

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THE next class, in order of universality of consumption and importance of their uses, are Printing papers, sometimes spoken of in a trade sense, as "*White Papers*." It would be impossible to enumerate the almost endless variety of purposes, besides printing, that this class of paper is applied to. It is the foundation of every variety of gold, silver, fancy, or coloured papers, required for innumerable useful and ornamental purposes. The grocer, haberdasher, confectioner, and a hundred other trades, consume it largely, for various purposes connected with their businesses. It is used probably to the extent of many thousands of miles in length every year, for the neat, elegant, and splendid wall papers of modern times, that now adorn alike the mansion or the humblest cottage; in the latter an immense improvement upon the old dismal looking stencilling of former times. It is the covering material for card and pasteboards, of a variety of sorts; and, coming to its principal use, that of printing, its advantages and usefulness may, indeed, be said to be incalculable.

It is most especially in the production of this

class, viz., "White papers," that the machine has proved of such inestimable value; as, without its agency, the cheap publications, and low priced but beautiful paper-hangings, and similar utilities of the present day, would have remained simple impossibilities.

As regards the *make* of printing paper, it is (unlike the varieties in writing papers) exceedingly simple, there being but one kind, which is, in point of fact, a yellow wove; but, owing to there being no variety in the make, it is not so called, it being understood that "printing" can only mean one kind; although occasionally it may be met with of a cream colour, and ribbed similar to cream laid post—some of the newspapers of the day may be instanced as examples of this.

Beginning, then, with the series of technical sizes in printing papers, we have, first, that termed

*Demy.* This is a size that is perhaps in greater demand than any other that is made; its size is  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches, and its weight, per ream, can scarcely be defined, varying, as it does, with the purpose for which it is required, from 10 to 40lbs. per ream. A common range, however, is from 12 to 24lbs. per ream.

We next have the size termed—

*Medium*, being about 24 by 19 inches, weight from 16 to 30lbs. per ream.

Next is—

*Royal*, size 25 by 20 inches, weight from 16 to 30lbs. per ream; then

*Super Royal*, size 28 by 20 inches, weight 20 to 40lbs. per ream.

*Imperial*, size 30 by 22 inches, weight 30 to 60lbs. per ream.

*Double Foolscap*, 27 inches by 17, weight 10 to 32lbs. per ream.

*Double Crown*, size 30 by 20 inches, weight 10 to 40lbs. per ream. This, like demy, is a paper of immense utility.

*Double Copy*, size 33 by 20 inches, weight 24 to 40lbs. per ream.

*Double Demy*, size 35 by 22½ inches, weight 30 to 60lbs. per ream.

*Double Royal*, size 40 by 25 inches, weight 40 to 60lbs. per ream; and which may be said to complete the series of regular sizes.

But, besides these, there are called into existence by the requirements of special publishing and other purposes, and the wants of the newspaper press, a great number of sizes, which, from their being irregular, or made to order, are

termed "*News*" or *nondescript*, of such and such dimensions, as the case may be.

A material difference in size will have been observed between writing and printing papers of a similar denomination, which, although corresponding in name, do not correspond in measurement.

As regards the qualities of printing papers, they are exceedingly varied, far more so than writing papers—as the majority of the previous series of sizes may be had, ranging from the low coloured soft (technically termed *tender*), dirt speckled (termed *foul*), commonest qualities, such as we sometimes see in the street hand-bills, or grocers' tea paper, worth about 4½d. per lb.; ascending, in steps of value of a farthing or halfpenny per lb., to the high coloured, clean, firm, and highly finished ivory-like appearance of the first-class sorts, at about 7d. or 8d., and sometimes up to 10d. per lb., for choice qualities, adapted for such purposes as artistic illustrated works. A fine specimen of first-class printing paper may be seen in the publication termed the *Art Journal*.

See also "*Printing Papers*," in the Glossary at the end of this work.



## PLATE, LITHOGRAPHIC, AND CHART PAPERS.

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UNIFORM in their titles, and pretty nearly so in size, to the series of drawing papers, are a class of papers termed, from their being expressly adapted for printing choice engravings from steel or copper plates,

*Plate Papers.* While some papers, especially writings and drawings, are prized for the intense hardness of their sizing, the greatest merit of a good plate paper is its extreme softness and absorbent quality; it being made, like blotting paper, entirely free from size. The weight, per ream, varies much, according to the nature of the work for which they are required; but similar weights, per ream, in similar sizes to the series of drawing papers, might be assumed as the general standard.

*Lithographic Papers.* In a corresponding series of sizes and weights to plate paper, there is another class, which, although a species of plate paper, is termed, from its being expressly adapted for printing from stone, *Lithographic* paper; it is neither so soft as plate

paper, nor so hard as writing paper. They are made with great nicety, in different degrees of hardness—such as quarter, half, or three-quarter sized—to adapt them more perfectly to the different branches of this art.

*Chart Papers.* Another variety of this class of papers, are a series, of a quality similar, but somewhat superior, to the finest sorts of printing papers, with which latter they run uniform in size, up to the largest ordinary size used for printing, beyond which they are continued, or may be had, in a series uniform in their titles with Drawing papers, but differing somewhat in their dimensions. They are termed as above, from being principally applied to the printing of maps, charts and plans. Details respecting them will be found under “Chart Papers,” in the Glossary of technical terms.

## WRAPPING PAPERS.

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WE now come to varieties of paper, which, from their not being intended to serve the purposes either of printing or writing, may be denominated Wrapping papers; the first sort is that in such general use for enveloping light goods and manufactures, familiarly known as “Whitey brown,” but generally termed by the trade, irrespective of its particular size, weight, or specific quality, *Small hand*. Its use is world-wide for the purposes previously mentioned.

There are three principal classes of quality in this paper; the first being a low drab coloured sort, rough, speckled, and possessing little strength, known as *Common*. The most inferior specimens of this kind may be seen in use by the haberdasher, with whom business politeness requires that the article sold, however trivial its value—sometimes being but a ball of cotton, worth a farthing—shall be enveloped in some way before being placed in the hands of a cus-

tomers; the smallness of the amount of value, however, necessitating the use of paper of the cheapest possible kind.

There is a great range of size and weight in this quality, varying from the small size of, say 21 by 13 inches, weighing about 5lbs., and worth about 2s. per ream; ascending to the heaviest weight in which it is made, viz., about 24lbs., and the full standard size of 30 by 19 inches.

The next class of *Small hands* are of a quality midway between the best that are made and the commonest, being some shades better than the common in colour, much more free from dirt specks, tolerably strong, but rather rough in surface. They are a good middling sort, and known and termed by the trade "*Scotch*," from the fact of their being to a great extent (but not exclusively) produced by the Scotch makers. In like manner to the common small hands, they have a great range in size and weight, the smallest being about 21 by 13 inches, and weighing about 5lbs. per ream, increasing in weight and proportionate size to the full dimensions of *Double small hand*, viz., 30 by 20 inches; the lightest weight of which, full size, is generally about 11lbs. per ream. In this size they may then be had, increasing in substance up to

about 24lbs. per ream ; seldom heavier, expect for special purposes.

*Common* and *Scotch small hands*, increase in weight or substance, in steps of 1lb. at a time, from 5 to 12lbs. ; above this weight, they usually rise by 2lbs. per ream.

The next class of small hands are termed "*Fine*." These are the very best that are made ; they are of a bright clear straw colour, hard, smooth, very free from spots or specks (termed *clean*), and of great toughness and strength ; they are, as a rule, only made in the full size, and not lighter in weight than 9lbs., from which they range, advancing by steps of 2lbs. weight per ream, up to 20, or sometimes 24lbs.

The best specimens of this paper may be seen in the bakers' flour bag. Buckinghamshire is famous for the production of this quality, which is worth about 5d. per lb.

Formerly these papers were made in the size of 15 by 20 inches ; but with the facilities of making paper by machinery, the double size, of 20 by 30 inches, is found to be more convenient ; hence, the term of *Double small hand*, the original size, for distinction's sake, receiving the title of *Single small hand*. But, of late years,

a demand has sprung up for papers of similar proportions to the double small hand, although in reduced dimensions. Hence, the ream of paper, being made of lighter and lighter weight, from time to time, to meet lowness of price, has necessitated corresponding smaller and smaller sizes with the reduction of weight, although the shape has been preserved throughout; hence a series of sizes, which are neither properly single nor double, and which are spoken of as small hand, of such and such a weight, as a 5lb. small hand, or a 9lb. small hand, as the case may be.

The single small hand is now seldom made, and is not generally kept by the wholesale stationer, as, of course, when required, it may be produced by simply cutting the double in half, and folding it.

This class of paper is also much in use, for certain purposes, in the size twice that of Double small hand, and termed *Double double small hand*, but, generally, only in the best qualities.

## CARTRIDGE PAPERS.

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ANOTHER kind of paper, which may best be classified under the head of wrapping papers, and termed, it is supposed, from the use it was originally made for—namely, containing a charge of ammunition—*Cartridge*.

*Cartridge* paper, although this term originally applied only to one size and quality, we have now in use, in the trade, a series, as follows:—

*Demy*, size  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches, 24 to 30lbs. per ream.

*Royal*, size 25 by 20 inches, 26 to 40lbs. per ream.

*Cartridge* (the original size), size 26 by 21 inches, 30 to 70lbs. per ream.

*Elephant*, size 28 by 23 inches, 30 to 70lbs. per ream.

*Imperial*, size 30 by 22 inches, 30 to 80lbs. per ream.

*Double Foolscap*, size 27 by 17 inches. No standard as regards weight.

*Double Crown*, size 30 by 20 inches. No standard of weight per ream.

As regards the qualities to be found in this paper, they have a very wide range—from the common rough, low coloured but tough whitey brown kinds, at about 4d. per lb., to the white or high coloured, clean and smooth sorts, but slightly inferior to the best drawing papers, at or about 7d. per lb. Indeed, many of the best kinds are used by engineers, architects, and designers, for plans and working drawings, for which purposes they must, of course, be in the *flat*, as it is termed (that is, left in the extreme size, without the fold up the back).

A class of Cartridges much in use in the manufacturing districts, especially in the hosiery trade, are those termed *Hosiery Cartridges*. This is a peculiar coloured paper, inclining to buff, of unusual strength and toughness, to resist the cutting of the string round the parcel. They are made in a great variety of sizes and substances, to meet the particular requirements of the hosiery trade—generally termed *Hosiery Cartridge*, of such and such dimensions, as the case may be.

The essentials of a good Cartridge are, high *colour*, which may mean either cream or snow



white, but good of its kind ; extreme cleanliness, viz., freedom from spots or specks ; and especially, great strength and toughness. So highly desirable is it for some kinds to possess this latter property, that a special and expensive process, termed *air-drying* (namely, drying upon lines slowly in the open air, sheet by sheet, instead of quick drying on the hot cylinder of the machine), is adopted in order to obtain increased strength.

Another kind of this paper is one of good general quality, and in most respects but little inferior to drawing paper, termed *Engineers' Cartridge*, from being particularly adapted for engineers' drawings and similar purposes ; its size is 30 by 22 inches, weight 70 to 90lbs. per ream—price about 7d. per lb.

Another description of Cartridge paper, and one not commonly required by retail stationers, its use being principally confined to bankers and public companies, is that termed *Loan Cartridge*. It is remarkable for its incredible strength and tenacity, it very nearly approaching the nature of parchment. It is the same description, in a thick paper, that the bank note is as a thin paper ; being made from a similar quality of pulp. The strength of Loan Cartridge, allowing for its substance, may be imagined, when

we recollect that a bank note, which is only about the one-thousandth part of an inch in thickness, will sustain, if fairly suspended, a weight of from 50 to 70lbs. before breaking. This kind of cartridge is made in but one quality, worth about 1s. 2d. per lb., and the size mostly *Imperial*, if not made to order.

Another kind of cartridge, is one that seldom comes into the trade, being mostly confined to Government use, and termed *Ammunition Cartridge*.

This paper is sometimes required, and may be had, in long rolls, of various lengths, as it comes off the paper machine, hence termed *Continuous Cartridge*.

There are still several other varieties of the Cartridge paper, of peculiar sizes and qualities; for instance, *drabs*, *blues*, and *greys*, which being only suitable for peculiar purposes, we need not here particularise.

## BROWN PAPERS.

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THE next description of wrapping or packing papers that we have to call attention to, are "*Brown papers*," the uses of which are familiar to all, and spoken of by a stationer, in a general sense, as "*Browns*." These comprise, as regards size only, a somewhat simple variety, namely,—

*Kent Cap*, size 22 by 18 inches, weight about 24lbs. per ream.

*Havon, or Avon Cap*, size 26 by 21 inches, weight about 28lbs. per ream.

The above two sizes are not much in demand at the present day; indeed, are fast falling into disuse.

*Bag Cap*, size 24 by 19½ to 25 by 20 inches, weight from 20lbs.; increasing, by steps of 2 to 4lbs., up to 50lbs. per ream. This great range in weight arises from the very general use of this size, calling for a great variety of substances to meet the innumerable purposes it serves.

*Imperial Cap*, size 29 by 22½ inches, weight ranging from 20lbs., by steps of 5 or 10lbs., up to 90lbs. per ream. The remarks applied to Bag Cap will apply to Imperial Cap with even greater force, it being the most extensively used brown paper that is made.

*Double 4lb.*, size 31 by 21 (sometimes 20 by 30) inches, weight 40 to 60lbs. per ream. This is a size of somewhat limited use, being adapted only for some few special trades and purposes, more particularly for bag-making.

*Double Bag Cap*, a term which perhaps sufficiently explains itself, being twice the size of the single bag cap, viz., 39 by 24 to 40 by 25 inches. It is not much in use, consequently of a limited variety, as regards weight—mostly 50 to 60lbs. per ream.

*Double Imperial Cap*, as the term implies, twice the size of the ordinary imperial cap, being 45 by 29 inches. It is remarkable that “Bag Cap,” a paper of such general use, becomes, when made in the double size, a paper so little required as to be very seldom seen, while “Imperial,” when made in its double size, sustains its great sale; hence, “Double Imperial” may be had, in substances, varying from 30lbs., increasing, by 5 or 10lbs., up to 200lbs. per ream.

Then we have—

*Casing*, a kind of brown paper, principally used by warehousemen and packers; its size is 46 by 36 inches, and weighing from 30, and usually advancing by steps of 10lbs., up to 200lbs. per ream.

There is also an *Extra Casing*, 48 by 38 inches, but this is in comparatively little demand.

Another kind is that termed—

*Roll Brown*, from being made in long continuous lengths wound upon rollers. It is adapted for and much used by upholsterers for placing on floors under carpets; by tailors for pattern papers; and by paperhangers for lining defective walls. There are three sizes of this paper—full width, 68 inches wide; middle width, 34 inches wide, and narrow width, 22½ inches wide. These are commonly kept in lengths of twelve yards long; but they are made, and may be had, up to lengths of three hundred yards, and also of various other widths.

Lastly may be mentioned a description which occupies a position midway between brown paper and millboard, called—

*Tip*. It may be had in the sizes of double imperial and casing, and weighing from 300 to 400lbs. per ream.

The property most requisite in brown paper is great strength, and for most purposes, a moderately smooth surface; although some of the most expensive qualities in the trade are made with a very rough surface, but this is with a view to particular uses.

Brown paper, to be good, should be made entirely from old tarred rope, or coal sacks; hence the dark brown colour of the best; but a great admixture of earths or ochres, of various kinds, are now introduced in the inferior sorts, to obtain weight at a low price, and paleness of colour. And it may be remarked that common kinds, from the introduction of these ochres, are more pleasing, in mere appearance, from the brightness of colour and evenness of surface that they produce; but they will be found wanting in the most important element in brown paper—strength.

As regards the qualities, denoted by the value, of brown papers, they range from 20s. to perhaps 35s. per cwt.

## GROCERY PAPERS.

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A PECULIAR class of papers, of immense consumption, although not commonly passing through the hands of the retail stationer, as they form a special branch of the trade, are those termed "Grocery papers," being adapted, as their name implies, to the grocery trade. They are of various sorts, as follows:—*Tea Copy, Demy, Double Foolscap, and Double Crown*. These are all *white* and *printing* papers.

*Copy* is in size 20 by 16½ inches, and its weight 10 to 12 lbs. per ream. The others having been explained under the head of *Printings*, we need not again particularise them. This series of white papers are those that produce, without waste, the wrappers required for the various sized parcels of tea and coffee.

Then there are another series, adapted for wrapping or making the various sized bags for moist and loaf sugars, comprising

*Royal Hand*, size 25 by 20 inches, weight about 40 lbs. per ream.

*Double 2lb.*, size 24 by 16 to 25 by 17 inches, weight 24 to 36lbs. per ream.

*Double 4lb.*, size 31 by 21 inches, weight 36 to 50 lb. per ream.

*Double 6lb.*, size 19 by 29in., 28 to 40lbs per ream.

*Double Small Hand*, size 30 by 20 inches, weight 28 to 50 lbs. per ream. (This is a different kind of double small hand from that used by stationers.)

These last five are a series of strong and heavy papers—generally speaking, in quality, midway between brown and cartridge paper. But there are many different degrees of quality in them, varying from the low coloured *short* (meaning, in a trade sense, the reverse of strong), coarse, dirt spotted (termed *foul*) kinds, at about 18s. per cwt., familiarly known as “sugar paper,” up to sorts white, strong, and clean, nearly equal to cartridge paper, at about 40s. per cwt.

This last group of sizes are again made, of similar dimensions and substances, but dyed with logwood, of a deep purple colour, their titles being then—

*Purple Royal Hand.*

„ *Double 2 lb.*

„ *Double 4 lb.*

„ *Double 6 lb.*

*Double Small Hand.*



And are finished in two ways, viz., glazed and unglazed, at from 20s. to 30s. respectively.

Also, again they are repeated, coloured by ultra-marine, in different shades of blue, and then termed—

*Blue Royal Hand.*

„ *Double 2lb.*

„ *Double 4lb.*

„ *Double 6lb.*

„ *Double Small Hand.*

Varying, in value, from 20s. to 36s. per cwt.

It may be mentioned, that there are several other sizes of blue and purple papers; but their uses are not sufficiently general (indeed, they very rarely, if ever, come under the notice of the general stationer) to render them worth particularising here. They are spoken of by the general term of “*Sugar Blues*,” being frequently made in special sizes and weights, to order, for the requirements of sugar refiners, grocers, and others, by some few houses who confine their attention to this branch of the trade exclusively. The other principal sorts will be found, under the head of “*Grocery Papers*,” in our Glossary.

## RETREE PAPERS.

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Of material importance to the practical stationer is a proper knowledge of *Retree* papers. This term appears to be an adoption (and a corruption) of the term originally used by the French paper makers (*Retrie*), having the same meaning as our English word retrieve.

In every batch or *making* of writing paper, however perfect the machinery, or great the care with which it has been made, there will be found a certain quantity, usually about 10 per cent., containing various minor faults, such as slight *size stains*, wrinkles, pinholes, or dirty spots or specks, which, although not so bad as to occasion its being entirely rejected, is not good enough to be placed with the best, or, as it is technically termed, "*good*" paper.

A great deal of misapprehension arises from want of properly understanding, as to what a *retree* really is; as many persons, on seeing a few faults in a paper, are apt hastily to pronounce it *retree*, while it is, in reality, notwithstanding it may have many faults, perfectly *good*, in the paper-making sense.

To explain this seeming paradox, it must be understood, that retree can only be considered relatively to its own good—thus, for instance, a writing paper, kind immaterial, say of first-class quality, at about 1s. per lb., will be found tolerably perfect in colour, cleanliness, and finish; while the “*retree*” of that making will be found to contain the faults mentioned above, as constituting retree; but, although containing these faults, the general quality is equal to the good of the same making. But in the case of a common paper at, say 7d. per lb., the good will be found, at the best, to contain many faults, inevitable from its lowness of price, while its retree will contain them in a far greater degree. Thus the *retree* of a paper at 10d. per lb., notwithstanding its imperfections, will be found better in general quality than the “*good*” or best of a paper at 9d. per lb.

It should always be borne in mind, that, as under a minute inspection, or in a strong light, the best and most expensive papers will not be found entirely and perfectly free from fault; nothing so soon betrays a want of sound judgment, on the part of a stationer, as jumping to the conclusion, that a paper, which may be only second or third class, is necessarily retree, because

it has some imperfections apparent; as it should be recollected, and allowance made for the fact, that second and third-class papers must contain second and third class faults.

The only proper mode of arriving at a practical knowledge of the difference of degree that exists between good and retree papers, is by comparing, when opportunities offer, a ream of good, of any quality, with a ream of its own retree.

Hoping we have made this clear, we may further add, that a ream of retree paper generally has, on some part of the external wrapper, a large letter R, or the marks denoting the same thing, namely, two crosses, thus XX. Moreover, the *sections* in folded papers (any quantity of sheets folded together are termed sections), are laid in twos each way, that is, two laid back and edge alternately; while the good is invariably laid in single sections alternately. In retree *flat* papers, where there can be no divisions by back and fore-edge, it is usual to mark the edge of the paper with two crosses, in red or black chalk. There are, also, in flat papers, whether *retree* or *good*, little slips of paper projecting from the edges at every interval of one or two *quires*, termed *counters*, to save the trouble, in

selecting any odd portion of a ream, of counting the whole.

There are many purposes for which retree papers may be advantageously used, in lieu of good;—for instance, printed forms, or heavily ruled paper, where the matter of ruling hides many of the faults,—as they are generally 10 per cent. less in price than good; but these are matters for the judgment of a stationer.

Retrees are made with all writing and drawing papers, but only in the best qualities of printings and cartridges; as it is obvious, that in all papers of a common nature, the faults mentioned as constituting retree would be of no objection.

Again, resulting from a further sorting of writing papers, is a selection somewhat worse than retree, which is termed *Broken*, or sometimes *Bxx*. This does not often find its way into the trade, as makers frequently use it up again in preference to selling it.

## MILLED BOARDS.

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THESE, although a species of paper, are, from their being required of a considerable thicker substance than anything we are accustomed to call paper, termed *Milled Boards*. The best sorts are made of the same materials as brown paper, viz., old tarred rope and coal sacks, and in the same manner as hand-made paper, viz., in a mould, to insure firmness and solidity in them, and to give them smoothness are finished by being rolled or milled by powerful iron rolls, hence their title, milled boards. The body of moist pulp in a milled board admits of such slow drying, that attempts have been made to produce them by running webs of paper together while coming in a moist state from the machine, but hitherto without success, as boards made by this process are found to peel or come asunder, when paste, glue, or any similar substance is applied to them. They are very extensively used for many purposes of the trade, especially by vellum-binders, leather-binders, and trunk-makers; and many others who require a material possessing great substance and strength, com-

bined with flexibility. The production of milled boards by the English and Scotch makers, are chiefly confined to the middling and best sorts, as the commoner descriptions have been to a great extent superseded from the introduction by foreign makers of a light and flexible board, made entirely from straw, suited by their lower prices for those ordinary or common purposes which do not call for boards of the strength and durability of good English make.

The following are the series of sizes, and their dimensions :—

				<i>Bundle Mark.</i>	<i>Size.</i>
Pot	...	...	...	P	$17\frac{1}{4}$ by $14\frac{1}{4}$
Foolscap	...	...	...	FC	$18\frac{1}{2}$ „ $14\frac{1}{2}$
Crown	...	...	...	C	20 „ $16\frac{1}{4}$
Small Half Royal		...	...	SHR	$20\frac{1}{4}$ „ 13
Large Half Royal		...	...	LHR	21 „ 14
Short	...	...	...	S	21 „ 17
Half Imperial	...	...	...	HI	$23\frac{1}{2}$ „ $16\frac{1}{2}$
Small Half Imperial	...	...	...	SHI	$22\frac{1}{4}$ „ $15\frac{1}{2}$
Middle or Small Demy	...	...	...	M	$22\frac{1}{2}$ „ $18\frac{1}{2}$
Large Mid. or Large Demy	...	...	...	LM	$23\frac{1}{4}$ „ $18\frac{1}{2}$
Large or Medium	...	...	...	L	24 „ 19
Small Whole Royal	...	...	...	SR	$25\frac{1}{2}$ „ 19
Large Whole Royal	...	...	...	R	$26\frac{3}{4}$ „ $20\frac{3}{4}$
Whole Imperial	...	...	...	I	32 „ $22\frac{1}{2}$

Long Thin	...	...	LT	30 by 21
Atlas	...	...	A	30 „ 26
Long Royal	...	...	LR	34 „ 21
Columbier	...	...	Col	36 „ 24
Portfolio	...	...	PF	34 „ 27
Great Eagle or Dbl. Elepht.			GE	40 „ 28
Emperor	...	...	E	44 „ 30
Double Royal	...	...	DR	46 „ 21
Long Colombier	...	...	LC	49 „ 21
Long Double Elephant	...		LDE	50 „ 27½
Antiquarian	...	...	ANT	54 „ 30½
Extra Antiquarian	...	ExAnt		54 „ 34

Further, nearly every size in the above list may be had in each of the following series of thicknesses:—

Sixpenny, thin.

Sixpenny... ..

Sevenpenny ... ..

Eightpenny, thin ... ..

Eightpenny, X or common .....

Eightpenny, XX or thick . .....

Tenpenny, or X ... ..



## ACCOUNT BOOKS.

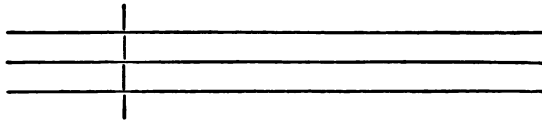
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ONE of the most agreeable branches of the trade to follow, and at the same time one of the most profitable to the principal, and consequently admitting of the best remuneration to the assistant, is the Account Book branch. This involves not only an intimate acquaintance with the sizes, rulings, and bindings of all such books as are generally kept in stock by a stationer, from the smallest pocket account book to the largest ledger; but an aptitude in catching and carrying out the ideas of customers, who may require, on the first occasion, books for an infinite variety of purposes; and a ready knowledge of taking off the patterns of books of any kind previously in use but filled up, and making new books, in all respects uniform and to match old or worn out ones; this latter process it is of considerable importance to the stationer that he should be well able to conduct, as unless he be clear and precise in regard to the particulars taken and instructions given, it will frequently happen that the order for a new book, from having to pass through the hands of the printer,

ruler, binder, and others, will be found to vary from the pattern to an extent, that although apparently trifling in itself, will lead to the rejection by the customer of an expensively got up book, and consequent heavy loss to the stationer; as account books made to order, of particular pattern, however good the materials or workmanship of which they may be composed, are comparatively valueless for general sale.

As regards the books ordinarily kept in stock by a stationer, leaving at present the question of sizes and binding, and taking the ruling, they will be found to comprise the following patterns. The first and most simple is that of

*Feint only*, the term for a book having merely feint blue lines across the page from left to right; the next is the same, with the first introduction of the series of red or *down* lines, thus:—



termed a *marginal line and feint*; and is a pattern commonly used for minute, letter, or *similar books*.





commercial establishment, or public company, having their own ideas, or requiring particular kinds of general or auxiliary books of account for their various purposes, which a stationer has to put into form and carry out, sometimes from very rough and imperfect instructions.

The sizes or styles of bindings in which these should be kept are matters for the judgment of a stationer, much depending upon the locality or the class of customers—some businesses having demand for first-class books only, others can only do in common qualities, while many more are mixed in these respects.

As regards the styles of bindings, although much depends on the taste or wishes of a customer, much rests with the stationer himself, as he generally receives, or should endeavour to obtain, discretionary power to adopt a suitable binding to the purpose required, which may be decided sometimes by the size of the book, at others by the time it is intended to last—whether for merely temporary use; or to sustain hard wear and tear, for a long period, or, if required, for reference in future years. All these points, unless allowed to be considered and provided for by the stationer, may injure his reputation as a good workman

The first thing to attend to in receiving an order for an account book, is to elicit the purpose which it is intended to serve, and then make a rough sketch of the ruling, from which a properly arranged pattern sheet may be ruled by hand, taking care to avoid such inconsistencies as pence columns being wider than pounds, or shillings disproportionate to either; date lines unnecessarily wide, &c.; this should then be submitted to the customer, when, if found to be what is required, it may proceed through the necessary stages to completion.

For making a book to match one previously in use, or *taking the pattern*, as it is termed, place the top edge of a sheet of plain paper (of a size larger than the book to be made) midway down the right page of the old book, taking care to put the left-hand edge of the sheet well into the back of the book; then, from every *down* line in the old book, draw points on to the plain sheet: taking care to distinguish any that are blue or peculiar in any way, or that stop short of the upper head line (in instances where there are more than one head line), and making a mark on the sheet of paper at the front or *fore-edge* to show the width of the book from the back, then place the same sheet midway from the *back*

and *fore-edge*, and draw off the points from the first half dozen *feint* lines at the head, counting the number on the whole page, and marking a point from the very last feint line, and marking also, on the sheet of plain paper, the *depth* of the book, or the distance from *head* to *tail*; copy off the printing at the head of the book, if there be any printed head: afterwards, for the *thickness*, count the number of leaves throughout (unless it be *paged* or *folioed*, in which case it will speak for itself), taking care to observe if there be any other kind of ruling in the book, or if the right and left pages be different (both of which may sometimes be found to be the case), when they must, of course, each be taken in a similar way; if they are *paged* or *folioed*, and if having an *index*, its size, thickness, &c, finally, on your sheet record all necessary working particulars of the binding, and you have *the pattern*, from which any book, however large or complicated, may be promptly and correctly made, and in exact uniformity with the one from which such pattern may have been taken.

The first step, on *putting it in hand*, is to draw a correct pattern sheet from the rough one taken, to have the paper ruled by; not necessarily the whole sheet, but the points of termination of

the various lines—then the *printed heading*—(if any) should be worked from a fair copy, to be furnished to the printer on your pattern sheet; after which, and while in a state of paper, the book should be *paged* or *folioed*, as the case may be; and then, lastly, on the pattern sheet place the instructions to the binder for its completion.

And, as regards the binding, subject to the rules mentioned before, as to the sort of binding suitable to the character of the book, any of the following may be adopted.

We place the styles of binding in order, commencing from the simplest and commonest, to the most massive, durable and costly.

*Stiff Marble, cut flush.*

„ *Basil Back.*

*Half-bound Roan, common.*

*Whole-bound „ „*

*White Forrill „ „*

*Green „ „*

*White, „ extra*

*Green „ „*

*Half-bound Basil, common.*

*Whole-bound Basil, extra.*

*White Vellum, extra.*

*Green „ „*



*Rough Calf, extra*

*White Vellum* „ *with single Russia Bands.*

*Green* „ „ „

*Rough Calf* „

*White Vellum* „ *with double Russia Bands.*

*Green* „ „ „

*Rough Calf* „

*Half-bound Morrocco.*

*Whole-bound* „

*Half-bound Russia.*

*Whole-bound*

## S I Z E S.

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A THOROUGH mastery of the sizes in use in the trade, is of paramount importance to the stationer; and the subject should be studied until a practical and familiar knowledge of them is obtained, both as regards the original *folio* sizes, and also their various reductions and combinations.

It is an inviolable rule with every good stationer, that whatever may be the size of the article required, whether an imperial broad folio ledger, or a lady's miniature text book, a printed broadside, or a small book label, it should be produced from some regular or folio size, or by an equally divided portion of such, economically and without waste, as waste is a thing to be religiously avoided; and a sufficient knowledge of the various folio sizes and the sizes obtainable from them, will enable a stationer readily to decide what paper will yield the particular shape required, and cut up most advantageously; and from the fact of the great variety that exists in the sizes of the folio papers, every, and any size, in reason, may be obtained by sub-division.

We will, therefore, enumerate the sizes that

may be obtained—and as far as can be here explained, the method of obtaining them—from any given folio, say, for instance, foolscap. This paper, in the *folio* and *flat*, gives the size of 17 by 13½ inches; by bringing the ends of its greatest length together, and folding it down the back, we have *broad folio*; folding it again, in a similar way, viz., the ends of its greatest length together, we have broad quarto, or as it is written, *Brl. 4to*; folding it again, in the same way, we have *broad octavo*, or *8vo*; and again, *broad 16mo*; and again, *broad 32mo*; and if again, *64mo*.

Starting again from the original size, but folding it the reverse way, viz., the ends of its narrowest width together, gives *long folio* (the opposite shape of broad folio); folding it back to *broad folio*, and then again folding it, by bringing the ends of its narrowest width together, gives *long quarto*; folding it back to broad quarto, and then folding it, bringing the ends of its narrowest width together, gives *long octavo*; and so on with the *sixteenmo* (16mo), *thirty-two mo* (32mo), and *sixty-four mo* (64mo).

Another series of sizes may again be obtained, namely, 4to, 8vo, and 16mo, and in fact the whole of the sizes previously named, but of an

*oblong* shape—thus, to illustrate, taking a sheet of foolscap broad folio, next fold it into broad 4to, as explained, and then cut it up the back, when it will give two sheets of *oblong* 4to. This, it will be seen, is a very different shape from long or broad 4to, inasmuch as what was the back in broad 4to, becomes the side of the paper in oblong 4to. In like manner, all the other sizes may be obtained of the *oblong* shape.

These are simple and common sizes; but many others may be, and frequently are required and produced from the folio; the method of obtaining which, it would be impossible here clearly to explain; we, however, enumerate them for the guidance of the learner. Presuming it to be folio foolscap, we get from it—

Broad folio	Long folio	Oblong folio
„ 4to	„ 4to	„ 4to
„ 8vo	„ 8vo	„ 8vo
„ 16mo	„ 16mo	„ 16mo
„ 32mo	„ 32mo	„ 32mo
„ 64mo	„ 64mo	„ 64mo

In speaking of folio, quarto, or octavo, it is always understood to mean the “Broad” of these: effective & although the term broad is not ma                      o the other sizes it is

an invariable rule to prefix the long or oblong, as the case may be.

To complete the list of sizes, we may mention *ninemo* (written 9mo), *twelvemo* (12mo), *eighteenmo* (18-mo), *twenty-fourmo* (24-mo), *forty-eightmo* (48-mo), which, again, may be broad, long, oblong, or even *Oblong long*. But the learner, by mastering the theory of the first simple sizes, will find a knowledge of the others follow more readily and easily than the appearance of this list would lead him to imagine. In speaking of sizes, it is absolutely necessary to prefix the original, or folio size, to convey a correct idea of the shape in question—for instance, to say 8vo only, would not indicate any definite size; but, by saying *post* 8vo, we know the size to be that of the ordinary note paper; while a *printing royal* 8vo, although octavo, would be considerably larger—as large, for instance, as *Chambers' Journal*, an *imperial* 8vo, still larger. And so on, with any, or the whole of the original folio sizes, each of which will produce an 8vo of a different size and shape.

The little work, now in the hands of the reader, is a foolscap 8vo, but, being *worked* in the double size—for economy in printing—is, strictly speaking, a *Printing Double Fcap. Sixteenmo*.

## ABBREVIATIONS.

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MANY of the technical terms in this business, being of considerable length, it is usual to adopt certain abbreviations, with a view of saving time, in writing them. When, for instance, goods are being ordered of a wholesale house by a country stationer, or when being invoiced by a wholesale house or manufacturer to a customer. And we append a few instances of the manner of doing so.

Antiqn. . . . . Antiquarian.

C. W. L. Thk. Post { Cream Wove Large Thick  
Post

B. W. Lar. Post... Blue Wove Large Post

C. Ld. Post... . Cream Laid Post

Dg. Demy ... . Drawing Demy

Pg. „ ... . Printing Demy

Dbl. Elpht. ... . Double Elephant

„ Imp. Cap ... Double Imperial Cap

„ Sm. Hd. ... Double Small Hand

„ Sm. Cap ... Double Small Cap

Ex. Th. ... . Extra Thick

L. Ex. Thk. B. W. { Large Extra Thick Blue  
Post Wove Post

# ABBREVIATIONS.

Ins.	...	...	...	Insides
Os.	...	...	...	Outsides
Pft.	...	...	...	Perfect
Brd. Fo.	...	...	...	Broad Folio
Y. W. Post	...	...	...	Yellow Wove Post
4to	...	...	...	Quarto
Ob. 8vo	...	...	...	Oblong Octavo
Fcap.	...	...	...	Foolscap
Med.	...	...	...	Medium
Sup. Roy.	...	...	...	Super Royal
Bd.	...	...	...	Bound
Rm.	...	...	...	Ream
Qr.	...	...	...	Quire
Prg.	...	...	...	Printing
Wri.	...	...	...	Writing
Cd. Bd.	...	...	...	Card Board
M. Bd....	...	...	...	Mill Board
R. or X. X.	...	...	...	Retree
T. S.	...	...	...	Tub Sized
Bdl.	...	...	...	Bundle

&c., &c.

## GLOSSARY OF TECHNICAL TERMS.

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**Account Book Papers.** See Book Papers.

**Albert**, the term applied to a fancy note paper, of the size of  $3\frac{1}{8}$  by 6 inches, produced by foolscap 8vo. It may be of any sort, as the name only denotes the size. See Cutting Sizes.

**Alphabet**, the index to an account book; it may be fixed or loose, and termed a one, two, or four letter alphabet, as it may have these numbers to a folio or opening. When an alphabet is "cut through" a book, the letters B, C, H, M, S, and W, have three times as much space as each of the other letters.

**Antiquarian**, drawing paper, 53 by 31 inches, weight 240 lbs. per ream. This is the largest size paper that is made by hand. See also Drawing Papers.

**Antiquarian** chart paper. See Chart Papers.

**Antiquarian** plate paper. See Plate Papers.

**Atlas** drawing paper, 34 by 26 inches, stan-



dard weight 98 lbs. per ream. See also Drawing Papers.

**Avon Cap, or Havon Cap**, a brown paper, 26 by 21 inches, weight about 28 lbs. per ream. Now seldom used.

**Bag Cap**, a brown paper, 24 by 19½ to 25 by 20 inches, varying in weight from 20 to 50 lbs. per ream.

**Bank Post, or Small Bank Post**, a thin, strong, hard sized paper, adapted for foreign correspondence, 18 by 15½ inches, weight about 9 lbs. per ream. It is not much in use, the Large bank post being a more advantageous size. It is made in yellow, cream, and blue woves, and blue and cream laids.

**Bank Post, Linear.** See Linear bank.

**Bath Post**, an old fashioned term for letter paper, now fast falling into disuse. It is a yellow wove post 4to.

**Black Lines**, a page of foolscap or 4to. post, having thick black lines printed upon it for guidance in writing straight, by being placed under the paper written upon.

**Blotting**, a kind of paper used to absorb excess of ink from writing paper. This paper is made in the usual way, with the exception of

the addition of a slight admixture of woollen rags, to increase absorption, but left in the stage known as *water leaf*, viz., paper before undergoing the process of sizing. It is made in foolscap, post, demy, and double foolscap sizes, and in pink, white, and various other colours, and of several substances. Demy, the size in most general demand, is  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches, and in weight ranges from 14 to 30 lbs. per ream, the most common weight being 18 lbs. When heavier than this, they are termed "plate" or "treasury" blottings.

**Blue Demy.** See Demy blue.

**Book Papers** are understood to mean, the series of blue laid papers adapted for account books. They are—

			HAND MADE, PER REAM.	MACHINE MADE, PER REAM.
Demy	.	20 in. by $15\frac{1}{2}$	25lbs.	20 to 24lbs.
Medium	.	22 „ $17\frac{1}{2}$	35lbs.	30 to 34lbs.
Royal	.	24 „ 19	44lbs.	40lbs.
Sup. Roy.	.	27 „ 19	54lbs.	52lbs.
Imperial	.	30 „ 22	72lbs.	70lbs.

Should any larger sizes than the above be required, recourse must be had to Drawing papers. It will be found that the sizes vary to the extent of  $\frac{1}{4}$  or  $\frac{1}{8}$  of an inch, in different

makes, and according as they may be hand or machine made.

**Brief, or Lined Brief**, a blue wove foolscap, having made in the paper, in water mark, a marginal line down the direction of its greatest length, with lines across as guides in writing. It is termed, according to the number of lines it contains—there being two sorts—36 and 42 (36 or 42 lined brief); its usual weights are 15 or 16 lbs. per ream. It is used exclusively by the legal profession, and principally for counsels' briefs, hence its title. It is almost invariably of a hand made quality.

**Bristol Boards**, a term applied to the best sort of drawing boards. They are made in foolscap, demy, royal, and imperial sizes, and of various degrees of substance from 3 to 12 sheets thick. The outer surfaces of Bristol boards should be formed of the best hand made drawing paper, and the inside or *middles*, of a good white quality of paper.

**Brown Papers**, a strong coarse kind of papers, adapted for packing and similar purposes the best qualities of which are made of old tarred rope and coal sacks. They comprise the following series:—

		<i>Sizes.</i>	<i>Usual weights.</i>
		inches.	per ream.
Kent Cap	...	22 by 18	24 to 28lbs.
Bag Cap	...	24 $\frac{1}{2}$ „ 20	20 „ 40lbs.
Avon Cap	...	26 „ 21	36 „ 50lbs.
Imperial Cap	...	29 „ 22 $\frac{1}{2}$	25 „ 80lbs.
Double 4lb.	...	31 „ 21	50 „ 60lbs.
„ Bag Cap.		40 „ 24	60 „ 100lbs.
„ Imperial.		45 „ 29	30 „ 100lbs.
Casing	...	46 „ 36	30 „ 200lbs.
Extra Casing	...	48 „ 38	60 „ 200lbs.

**Broken**, papers worse in sorting than Retrees, as, in addition to the usual retree faults, they contain torn, and sheets with holes.

**Bucks Small Hand**, a technical abbreviation of Buckinghamshire Double small hand. This is a coarse, low coloured, but very strong kind of paper, still made by hand; but not now much in demand, from its price being above the ordinary machine made. Its size is 30 by 19 inches, weight 20lbs. per ream.

**Button Boards**, a common kind of paste-board, covered white on one side, and blue or purple on the other; sometimes termed Magpie boards; much in use in the manufacturing districts.

**Bundle of Paper**, two reams.

„ (*mill bundle*), a parcel of two or more reams of paper tied in one bundle, as it comes from the mill.

**Capping Paper**, a white or printing foolscap, coloured on one side of a bright pink or crimson, and highly glazed; so termed, and used by chemists and surgeons.

**Carbonic Paper**, see *Manifold Paper*.

**Cartridge**, a hard, strong and tough paper, whitey brown or fine white according to quality, used for official, wrapping, and many other purposes. It is made in the following series:—

			<i>Sizes.</i>	<i>Usual Weights.</i>
			inches.	per ream.
Demy	...	...	$22\frac{1}{2}$ by $17\frac{1}{2}$	20 to 30lbs.
Royal	...	...	25 „ 20	20 „ 40lbs.
Cartridge	...	...	26 by 21	30 to 60lbs.
Imperial	...	...	30 „ 22	40 „ 80lbs.
Elephant	...	...	28 „ 23	40 „ 60lbs.
Double Foolscap	...	...	27 „ 17	No standard.
Double Crown	...	...	30 „ 20	About 40lbs.
Engineering	...	...	30 „ 22	70 to 90lbs.

This last is of a superior quality, and used as a second-rate drawing paper, while each of the

other sizes may be met with, ranging in quality, say from 4d. to 8d. per lb.

**Cardboards**, a quality of pasted board made inferior to Bristol boards, but better than pasteboards. They should be formed of a white cart-ridge middle, with the outer surfaces covered with a fine white printing paper, and well rolled; they are generally royal, in size 25 by 20 inches, but varying from 3 to 20 sheets in thickness. See also Pasteboard, and Bristol Board.

**Cards, playing.** See Playing cards.

**Cards, printers'.** Pieces of cardboard, of various sizes, mostly used by printers. The series comprises:—

Third Large ...	3	1-16th inches by	$1\frac{1}{2}$
Ex.-third Large.	3	1-16th „	$1\frac{7}{8}$
Town Size ...	3	inches by	2
Half Small ...	2	7-16th „	$1\frac{3}{4}$
Half Large ...	3	1-16th „	$2\frac{1}{4}$
Reduced Small...	$3\frac{1}{2}$	„	$2\frac{1}{8}$
Small ...	$3\frac{1}{2}$	„	2 7-16th
Large ...	$4\frac{1}{2}$	„	3 1-16th
Double Small ...	4	15-16th „	$3\frac{1}{2}$
„ Large ...	$6\frac{1}{8}$	„	$4\frac{1}{2}$
Quadruple Small	$7\frac{1}{4}$	„	5
„ Large	9	„	$6\frac{1}{8}$

There are four kinds, those made as described, in cardboard, termed "*Plain*," and those covered with a preparation of white lead, and highly glazed, termed, "*Enamelled*;" "*Coloured*" made of pulp-coloured papers, and "*Coloured Enamelled*," having a body colour laid on, and highly glazed. There are again a great variety of qualities of each kind and size, every maker having his own peculiar terms for particular sorts and degrees of quality—such as fine, super, thick, extra thick, thin, extra thin, ivory, commercial, &c. *Third Large*, are the size used for gentlemen's address cards; *small* (which, by the way, are not small, but nearly the largest common size) are the size for ladies' address cards.

**Casing**, a brown paper, 46 by 36 inches, weight ranging from 40 to 200lbs. per ream; used principally by warehousemen, packers, and upholsterers. See also Brown papers.

**Casings, Glazed.** See Glazed Casings.

**Chart Papers**, papers of the fine printing quality, adapted for printing maps, charts, or plans. They are made in the following series of sizes:—

		<i>Sizes</i>	<i>Usual Weights.</i>
		inches.	per ream.
Demy ...	...	22½ by 17½	20 to 40lbs.

		<i>Sizes,</i>		<i>Usual Weights.</i>	
		inches.		per ream.	
Royal ...	...	25	„ 20	30	„ 60lbs
Super Royal ...	...	28	„ 20	30	„ 50lbs.
Imperial ...	...	30	„ 22	40	„ 80lbs.
Colombier ...	...	35	„ 24	50	„ 100lbs.
Atlas ...	...	34	„ 26	50	„ 100lbs.
Dble. Elephant.		40½	„ 27	60	„ 120lbs.
Antiquarian ...		53	„ 31	150	„ 200lbs.

In the above series of regular sizes, they may also be had in weights lighter and heavier; and also in many other irregular or *out* sizes, adapted for special purposes, and made to order.

**Chinese Curling**, a thin, fine, smooth paper, of a buff or salmon colour, now principally used by goldlacemen, but formerly used, as its name implies, for curling hair; size 22 by 18 inches, weight 8lbs. per ream.

**Clean**, a term applied to writing or printing papers, to denote freedom from spots or specks of dirt. The opposite of *foul*.

**Cobb's Paper**, a drab or other coloured demy, used by bookbinders for the *linings*, or *end papers* of books, and many other purposes. So called from having been first introduced by a maker named Cobb.



**Cockled**, a term applied to paper that is uneven in surface, or blistered by being dried too quickly on the hot cylinder of the paper machine.

**Colombier**, a drawing paper,  $34\frac{1}{2}$  by  $23\frac{1}{2}$  inches, standard weight 98lbs. per ream, almost invariably of a hand made quality. See also Drawing papers.

**Coloured Demy**. See Demy coloured.

**Coloured Tissue**. See Tissue coloured.

**Continuous**, a term applied to any description of paper, when made in long rolls of various lengths.

**Copy**, a writing paper, in size between post and large post. It is exclusively used for legal purposes in the size of 4to, with uncut edges, termed by solicitors "draft paper," by stationers *4to copy uncut*. It is made only in two sorts, blue wove and blue laid, mostly 16, 17, or 18lbs. weight; but of many qualities of machine and hand made, varying from 7d. to 1s. 2d. per lb.—folio size 20 by 16 inches.

**Copying Paper**, an exceedingly thin paper, similar to tissue paper, but containing a little size, to adapt it for use in the copying machine. It is made in two shades of colour, termed respectively blue and yellow cast, being the dis-

tion for two shades of white, and in two sizes of each, viz. :—Foolscap, 17 by  $13\frac{1}{2}$  inches, weight 5lbs. per ream; Medium, 22 by  $17\frac{1}{2}$  inches, weight 7lbs. per ream.

**Copying Book**, a book of copying paper, folio or quarto, for taking and preserving copies of letters in.

**Crayon Paper**, a specie of fine cartridge, made in a great variety of neutral tints, and some few full colours, rather soft in quality, to adapt it for chalk drawings. It is mostly imperial, size 32 by 22 inches, and 72 lbs. weight per ream, but may be had in other sizes and weights.

**Crown**, a size of printing paper now very seldom seen. It is the single or half size of double crown, which latter size has superseded it, being most economical for general purposes.

**Cupples**, properly **Couples**, a series of sizes and qualities made expressly for particular sizes of paper bags; they are now very rarely seen.

**Curling Paper**. See Chinese curling, also French curling.

**Cutting Press**, cutting press and plough; the wooden apparatus formerly used by stationers for cutting the edges of paper, but now superseded by various machines of a superior con-

struction. They are still in use by book-binders. See also Plough.

**Cutting Machine**, any machine for cutting paper, not a press. There are several in use, the most successful of which are those of Wilson, McNeil, and Dawson; notably that of Wilson, which having been introduced about the same period as the penny postage, gave a material impetus to the trade, by the facilities which it created for producing letter and note papers.

**Cutlery Browns**, a specie of brown papers of a drab tint, glazed, and of intense leatherlike strength and tenacity; made and used principally in the districts celebrated for hardwares.

**Cutting**, sizes (or sizes when cut) of letter, note paper, &c.:—

				Inches.	
Prince of Wales	...	...	...	3	by 4½
Queen's	...	...	...	3½	„ 5½
Albert	...	...	...	3½	„ 6
Foolscap Broad Folio	...	...	...	8	„ 12½
„ 4to.	...	...	...	8	„ 6½
Post 4to.	...	...	...	7½	„ 9
„ 8vo.	...	...	...	4½	„ 7½
Copy 4to.	...	...	...	7½	„ 9½
Demy 4to.	...	...	...	7½	„ 9½
„ 8vo.	...	...	...	4½	„ 7½

					Inches.
Demy	16mo.	...	...	...	$3\frac{5}{8}$ by $4\frac{5}{8}$
Large Post	4to.	...	...	...	8 „ 10
„	„ 8vo.	...	...	...	5 „ 8
Medium	4to.	...	...	...	$10\frac{1}{4}$ „ $8\frac{3}{8}$
„	8vo.	...	...	...	$8\frac{3}{8}$ „ $5\frac{3}{8}$

The foregoing are a series of sizes very generally adopted in the trade, although variations of a quarter or eighth of an inch are frequently made, at the taste of the cutter, to fit wrappers, or for other reasons.

**Cyprus Marble**, a white or printing paper, of a common quality, sprinkled or stained with colour in a cheap way, and used for covering hat or bonnet boxes.

**Dahlia Paper**, so called from being made for the production of artificial flowers, especially dahlias. It is a thick printing demy, coloured externally on both sides, according to the colour required.

**Deckle Edge**, the minutely serrated raw edge, peculiar to hand-made papers, so termed from being produced by the *deckle* or frame which covers the mould in which the paper is made. The bank note may be instanced as a

specimen, it invariably having three deckle and one cut edge.

**Demy Cartridge.** See Cartridges.

**Demy Coloured** (Coloured demy), a paper in all respects similar to printing demy, but having some full colour or tint given to it by a dye, while in a state of pulp; consequently it is the same colour all through, and on both surfaces. It is termed *Pulp coloured*, in distinction from that coloured with body colour on a white paper, termed *Surface coloured*. There are, probably, upwards of a hundred different colours or shades of colour in this kind.

**Demy Drawing**, 20 by 15½ inches, standard weight 25 lbs. per ream. This may be had in two varieties—hand and machine made; the latter being the cheaper, and generally two or three pounds lighter in weight. See also Drawing papers.

**Demy Blottings.** See Blottings.

**Demy Blue** (Blue demy), the same size and similar quality to printing demy, but coloured in the pulp with ultramarine, or other colour, in various shades of blue, weight from 10 to 20 lbs. per ream, quality various, from 4d. to 10d per lb.

**Demy Blue Fast** (Fast blue demy), a paper

somewhat similar to the ordinary blue demy, but having less colour in it, and much more size, to prevent it fading so quickly as the bright blue. It is used for wrapping drugs and chemicals, especially acid or alkaline preparations. Although so called, it cannot however be made perfectly fast.

**Demy Blue Wove** and **Demy Cream Laid Papers**, of the same size and weight as drawing demy, if of a hand-made quality; but in machine-made sorts somewhat lighter and cheaper. They are in limited demand.

**Demy Blue Laid**, or, as it is generally termed, **Laid Demy** (it being understood, in the case of all laid papers, that blue is meant, unless the term of cream is prefixed), a book paper, same weight and size as demy drawing. This may also be had in machine-made quality, which is much cheaper, and two or three pounds lighter in weight. See Book papers.

**Demy Music** (Music demy). See Short Demy.

**Demy Printing** (Printing demy), an universally used size of printing paper,  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches, varying from 10 to 40 lbs. per ream. In quality also very varied, from  $4\frac{3}{4}$ d. to 8d. per lb. See also *Printing papers*.

**Demy Scribbling** (Scribbling demy), a writing paper of a printing demy size,  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches, generally a yellow wove, about 20 lbs. per ream, but may be had in other sorts.

**Demy Tissue.** See Tissue.

**Diamond**, a fancy sized note paper, of any make or quality, 3 by  $4\frac{1}{2}$  inches, produced by post 18mo., sometimes called "Prince of Wales."

**Dies**, paper dies, pieces of steel engraved with various devices, crests, and mottoes, used for stamping letter and note papers.

**Double Copy**, a printing paper, 33 by 20 inches, weight ranging from 24 to 40 lbs. per ream. See also Printing papers.

**Double Crown Cartridge.** See Cartridges.

**Double Crown Printing** (Printing double crown), a printing paper of universal use in and beyond the trade, 30 by 20 inches, in weights commonly ranging from 12 to 30 lbs. per ream, and in great variety of quality. See Printing papers.

**Double Crown Tissue.** See Tissue.

**Double Demy**, a printing paper, 35 by  $22\frac{1}{2}$  inches, weighing from 20 to 50 lbs. per ream. See also Printing papers.

**Double Elephant Chart Paper.** See Chart papers.

**Double Elephant Drawing Paper**, 40 by 26 $\frac{1}{4}$  inches, standard weight 130 lbs. per ream. This is almost invariably a hand made paper. See also Drawing papers.

**Double Elephant Plate Paper**. See Plate papers.

**Double Foolscap Cartridge**. See Cartridges.

**Double Foolscap Coloured** (Coloured double foolscap). There are two kinds, that coloured in the make, or pulp coloured; and that coloured with body colour on a white paper, termed surface coloured, 27 by 17 inches, substance and colours very various in each.

**Double Foolscap Printing** (Printing double foolscap), 27 by 17 inches, weight 12 to 30 lbs. per ream. See also Printing papers.

**Double Foolscap Writing**, 27 by 17 inches, weight 18 to 30 lbs. per ream. It may be had in all the five varieties of make, namely, blue, yellow, and cream woves, and blue and cream laids.

**Double Bag Cap**. See Brown papers.

**Double Imperial Cap**. See Brown papers.

**Double Large Post**. See Printing papers.

**Double Post**. See Printing papers.

**Double Pott**. See Printing papers.



**Double Royal**, a printing paper, 40 by 25 inches, weight ranging from 30 to 60 lbs. per ream. See also Printing papers.

**Double Small Caps**, a series of papers, uniform, as regards sizes and weights, with double small hands, but "brown" in material, being made from rope. They are suited for purposes requiring rather more strength than small hands; but they are hardly recognised by stationers as belonging to or coming under the head of "browns." This latter phrase being generally understood to apply to papers of much heavier substances. Double Small Caps range from 5 to 24 lbs. per ream, and, in corresponding sizes, weight for weight with Double small hands.

**Double Small Hand**, a species of wrapping paper, of which there are three general classes of quality; the lowest being that known as *Common*, the middling sort termed *Scotch*, and for denoting the best the term *Fine* is used. Speaking, generally, in each of these classes, there is a great variety of size and substance, say, from the small size of 21 by 13 inches, and 5 lbs. per ream, up to the full size of 30 by 20 inches, and 28 lbs. per ream.

**Double Small Hand, Grocers'**, this is a

paper of the same size only, as the ordinary small hand, but differing in every other particular, it being of that quality known as sugar paper, and ranging from 30 to 50 lbs. per ream.

**Double Two-pound**, 24 by 16 inches, (sometimes 25 by 17) and

**Double Four-pound**, 31 by 21 inches.

Papers made for particular sized bags—the terms merely denote size, as they may be had in brown, small hand, cartridge, blue, and purple sorts, each from 30 to 50 lbs. per ream.

**Down Lines**, a term applied to any lines running from the top or *head*, of an account book, to the foot or *tail*. They are generally in red ink, but sometimes in blue.

**Drawing Papers**, a species of thick cream wove papers, of the finest quality and colour, very clean and intensely hard sized; as a rule, they are made by hand, and of the very best materials and workmanship. The hand-made sorts are of a cream rather than a snow-white tint; the pulp of which they are made not being bleached to the extent of machine made sorts; hence their greater strength and durability. The series comprises :—

		Sizes. inches.	Weights per ream.
Foolscap	...	16½ by 13½	15 to 18 lbs.
Demy ...	...	20 „ 15½	25 lbs.
Medium	...	22 „ 17½	35 lbs.
Royal ...	...	24 „ 19	44 lbs.
Super Royal	...	27 „ 19	54 lbs.
Elephant	...	28 „ 23	72 lbs.
Imperial	...	30 „ 22	72 lbs.
Colombier	...	34½ „ 23½	102 lbs.
Atlas ...	...	34 „ 26	98 lbs.
Double Elephant		40 „ 26½	130 to 140 lbs.
Antiquarian	...	53 „ 31	240 lbs.

For sketching, light drawings, manuscript music, and similar purposes, they are, to some extent, made use of in the smaller sizes, of machine made sorts, which are somewhat lighter and thinner than the above; as also cheaper.

**Drying Paper**, a thick, strong, rough, un-sized paper, adapted to absorb the superfluous moisture from the wetted copying paper, in the process of copying letters by machine. Any thick common blotting paper will, however, answer the purpose. There is but one size usually made, viz., Royal, 44 lbs. per ream.

**Elephant Cartridge.** See Cartridges.

**Elephant Chart Paper.** See Chart papers.

**Elephant Plate Paper.** See Plate papers.

**Elephant Drawing Paper,** 28 by 23 inches, weight 72 lbs. per ream. The best should be hand made. See also Drawing Papers.

**Elephant Blue** (Blue Elephant), a thick blue paper, mostly used for grocery purposes, size about 28 by 23 inches, weight no standard.

**Enamelled Cards.** See Cards.

**Enamelled Papers.** Printing paper coated with a preparation of white lead or colours, and highly glazed; used for a variety of ornamental purposes.

**Elephant Purple** (Purple Elephant), in all respects similar to the preceding, with the difference of colour.

**Enamelled Cards.** See Cards, printers'.

**Engineers or Engineering Cartridge.** See Cartridges.

**Engine Sized,** a term applied to (printing or common writing) paper that is only slightly sized by having a little size mixed with it, while in the engine in a state of pulp. The size used for this purpose is of a resinous or starchy nature, not animal size as in good writing and drawing *paper*.

**Envelopes**, the paper covers that have grown into such general use during late years. The principal kinds are the

Letter and note Envelopes, which are made in all the various sorts of cream and blue laid, and cream, yellow, and blue woves.

Black bordered Envelopes.

Bank Post „

Official „

Cloth lined „

Cartridge „

Internally coloured „

Change „

There are a great many makers of celebrity in the trade, each having their peculiar scale of sizes, shapes, cutting and titles; and known for peculiar qualities or excellence. Those that are folded by machine, from their squareness of edge, and generally pleasing appearance, are deservedly in most favour by the trade and the public.

**Envelope Papers.** Writing papers of any kind, made of large dimensions, and in various thicknesses, for the economical production, without waste, of envelopes of various sizes; generally made to order for special uses.

EQUIVALENT WEIGHTS OF WRITING AND  
PRINTING PAPERS.

Foolscap.	Post.	Large Post.	Demy.	Dbl. Feap.	Royal.	Sup. Royal.	Dbl. Crown.	Imperial.
lbs. ozs.	lbs. ozs.	lbs. ozs.	lbs.	lbs. ozs.	lbs. ozs.	lbs. ozs.	lbs. ozs.	lbs. ozs.
6 9	8 9	10 4	12	13 12	15 0	16 13	18 0	19 13
7 10	10 0	12 0	14	16 1	17 8	19 10	21 0	23 2
8 12	11 7	13 11	16	18 6	20 0	22 6	24 0	26 7
9 13	12 14	15 6	18	20 10	22 8	25 3	27 0	29 11
10 15	14 5	17 2	20	22 15	25 0	28 0	30 0	33 0
13 2	17 2	20 9	24	27 9	30 0	33 10	36 0	39 10
15 5	21 0	24 0	28	32 2	35 0	39 4	42 1	46 4
17 8	22 14	27 6	32	36 12	40 1	44 13	48 9	52 14
19 11	25 12	30 13	36	41 5	45 1	50 7	54 1	59 7
21 14	28 10	34 4	40	45 15	50 1	56 1	60 1	66 1
24 10	32 3	38 8	45	51 11	56 5	63 1	67 9	74 5

EQUIVALENT WEIGHTS OF REAMS OF  
DIFFERENT DENOMINATIONS.

Ream of 480 Sheets.	Ream of 500 Sheets.	Ream of 56 Sheets.
lbs.	lbs. ozs.	lbs. ozs.
10	10 6	10 12
11	11 7	11 13
12	12 8	12 14
13	13 8	13 15
14	14 9	15 0
15	15 10	16 2
16	16 10	17 3
17	17 11	18 4
18	18 12	19 5
19	19 12	20 6
20	20 13	21 8

The proportion of any lighter or heavier weights than contained in the above series, may be easily *ascertained*, by simply dividing, adding or mul-

tipling, as occasion may require, any of the respective figures of this table.

**Extra**, a term in vellum binding, applied to an account book when bound in the best manner.

**Extra Thick**, this is a term prefixed to any paper beyond the common average of substance; for instance, a thick post, weighing 20lbs., anything beyond that weight would be called Extra thick, as it does not denote any definite weight.

**Fast Blue Demy.** See Demy blue.

**Filtering Paper**, a very thick bibulous paper, used by chemists for filtering liquids or tinctures; its size is 22 by 22 inches, weight about 40lbs. per ream. There are three varieties, black, grey, and white, worth about 4d., 6d., and 8d. per lb. respectively. Good filtering paper should be thoroughly porous, and perfectly free from any chemical ingredients in its composition.

**Folding Stick**, a short thick piece of ivory or bone, about 6 inches long and 1 inch wide, used by a stationer for folding note and letter papers.

**Folio**, the original or full size of any paper as it comes from the mill; it may be *flat* or *folded*.

**Folio**, of an account book, the two pages

presented to the view, on opening a book, of which every folio sheet has two ; thus a book of 24 sheets contains 48 folios or 96 pages.

**Foolscap**, an universally used writing paper,  $16\frac{1}{2}$  by  $13\frac{1}{4}$  to 17 by  $13\frac{1}{2}$  inches, weighing from 10 to 20lbs. per ream. It is in great demand in the whole of the different varieties of blue and cream laid, and blue, yellow, and cream woves. And in hand and machine made of all qualities, from the most common to very best, say, from 6d. to 1s. 3d. per lb.

**Foolscap Drawing Paper.** See Drawing papers.

**Foolscap Coloured** (Coloured foolscap). This is understood to mean a printing or white paper,  $17$  by  $13\frac{1}{2}$  inches, coated on one side with any given colour, and highly glazed. There are an endless variety of colours and their shades.

**Foreign Papers**, under a recent alteration of the law, abolishing the duty upon paper, foreign papers of all kinds are now imported duty free. Although they are occasionally to be met with something lower in price than our own makes, they are, in most respects, inferior to British made papers.

**Foreign Bank**, the general term for Bank post, large or small.



**Foul**, the technical term applied to spots or specks of dirt in writing or printing papers; the opposite of *clean*.

**French Curling**, a paper of a thin texture, made in a variety of shades of drab or chocolate brown, used for curling hair; its size is 22 by 18 inches, weight 8lbs. per ream. See also Chinese Curlings.

**Glazed**, a term applied to paper when rolled, or milled to a high or glazed surface.

**Glazed Casings**, an extra fine and extra strong quality of Brown paper, of a drab colour, being made from white rope (instead of tarred rope, as in the ordinary kind of Brown paper) and very highly glazed. They are mostly made to order, in sizes and weights; to suit special purposes.

**Glazed Boards**, a species of thin, hard and tough mill board, brought to a very highly glazed surface by friction, and principally used by printers for pressing printed book work. They are made in the following series of sizes:—

				Inches.
Foolscap	...	...	...	17½ by 13½
Demy	...	...	...	22 „ 18
Royal	...	...	...	24 „ 19

			Inches.
Royal Extra	...	...	25½ by 20½
Double Foolscap	...	...	29 „ 18
Super Royal	...	...	29 „ 21½
Double Crown	...	...	30½ „ 21½
Imperial	...	...	31 „ 23

**Good**, a term applied to that portion of any making or batch of paper that is most perfect and free from fault, as distinguished from the retree or faulty thrown out in sorting.

**Guard Book**, a book of any size or binding, for preserving invoices or papers, by being pasted into them; the guards are strips of paper bound in with the back, and they may be single, double, or treble guarded, according to the number and thickness of the paper the book is to contain when full.

**Havon Cap.** See Brown papers.

**Head**, the technical term for the top of the page of an account book.

**High Colour**, the technical term for good colour.

**Imitation Hand Made.** Machine made blue laid paper, coloured but very slightly with

ultramarine, to imitate the smalt colour of the hand made paper. The better sorts are also full sized and air dried, which makes them nearly equal to the best, and superior to the common hand makes, which they are fast superseding.

**Imperial Cap.** See Brown papers.

**Imperial Cartridge.** See Cartridges.

**Imperial Chart Paper.** See Chart papers.

**Imperial Blue Laid** (Laid imperial), the largest size of the series of book papers. It is the same size as drawing imperial, and same weight; the best is that made by hand, but machine made qualities may be had. Should an account book be required of a larger size than Imperial, it must be made of some of the larger sizes of drawing paper.

**Imperial Drawing**, one of the most useful sizes of drawing paper, 30 by 22 inches, weight 72lbs. per ream. This may be had in three varieties of finish—*rough*, *not* (rolled), and, *rolled*. The best is that made by hand.

**Imperial Printing** (Printing imperial), 30 by 22 inches, weight 30 to 60lbs. per ream. See also Printing Papers.

**Imperial Plate Paper.** See Plate papers.

**India Paper**, an exceedingly thin paper, of a

pale buff colour, made from the inner bark of the Bamboo; it is imported from China, and used exclusively for engravers' proofs, as it gives very clear and delicate impressions from steel and copper plates, hence sometimes termed Proof paper.

**Insides.** This term is used to denote a ream of writing paper that has twenty quires of twenty-four sheets, all good; which quantity, a ream of writing paper, as it comes from the mill, does not contain, unless specially so ordered. See "Ream of Paper."

**Kent Cap.** See Brown papers.

**Label,** the document formerly placed by the excise officer on every ream of paper as it left the mill, and which stated its estimated weight, mill number, and other particulars connected with the excise regulations: when paper was subject to duty. But since its abolition, labels are not requisite, and their use is entirely optional with paper makers. The general custom of the trade, however, is to affix labels, specifying the title of the mill, its number, makers' trade mark, and some other or all particulars connected with *the quantity, quality, size, and weight of the ream.*

Where the weight is specified, by the Merchandise Marks Act, passed in the session of 1862, the actual weight in the scale must correspond with that marked on the label, under a penalty, ranging from ten shillings to five pounds, and forfeiture of the ream. It now, when made use of, generally contains the mill number, maker's name, initials, or title of the mill, trade mark, and real weight of the ream, or other particulars.

**Large Post**, a size of writing paper in very general use. The 4to of this paper is that commonly known as Commercial post; its folio size is  $20\frac{3}{4}$  by  $16\frac{1}{2}$  inches, and it may be had in all the varieties of makes, namely, blue wove yellow wove, and cream wove, blue laid and cream laid; and again, in each of the sorts, in the following series of weights—large thin post, 14 to 16lbs. per ream; large middle post, 17 to 19lbs.; large thick post, 20 to 23lbs.; large extra thick post, 24lbs., and upwards. There is a limited use of it in hand-made qualities.

**Large Bank Post**, the same description of paper as bank post, or small bank post, but made in large post,  $20\frac{3}{4}$  by  $16\frac{1}{2}$  inches, and weight about 11lbs. per ream. It is the size *almost invariably* used for letter paper for foreign

correspondence, and may be had in all the varieties of make. See Bank post.

**Leather Binding**, the trade of binding reading books, as distinguished from *vellum binding*, or the trade of binding account books.

**Linear Bank Posts**, bank posts of either of the usual sizes and makes, and of various tints, with lines made in them for guidance in writing. It may be had in 4to and 8vo. It is of French and German manufacture.

**Littoress, or Littress**, a species of cartridge paper, used exclusively by cardmakers. It is varied in size and weight, and was originally imported from Genoa.

**Lithographic Paper** (litho. paper), a species of fine white printing paper, adapted for printing by this process. It may be had in similar sizes to the series of plate papers; and of different degrees of hardness as regards sizing, according to the nature of the work required.

**Lined Brief**. See Brief.

**Loan Paper**, a species of fine writing cartridge, of a degree of strength and tenacity nearly approaching to parchment, mostly used for printing scrip and share certificates, policies of insurance, and similar important documents, *that are required to last long and sustain much*

**wear.** It is made from the same pulp as bank note paper, generally imperial or royal size, but may be had in various sizes and weights, to order, sometimes called parchment paper.

**Long Elephant,** a paper of printing quality, 22½ inches wide, but in sheets of 12 yards long; it is that used by paperstainers for printing paperhangings or wall papers. It varies in price, according to quality, from three to fifteen pounds per ream.

**Low Colour,** the technical term for bad colour; the opposite of "High," or good colour.

**Lumberhand,** a wrapping paper, generally of Scotch or fine small hand qualities, 23½ by 18 inches, weight 10 to 18lbs. per ream.

**Magpie Boards.** See Button boards.

**Manifold Paper.** Paper prepared for use in the Manifold writer. To make it, take a somewhat thin and soft writing or fine tough printing paper, and smear it thinly and evenly over, with a stiff ointment made of lard and black lead, or lamp black, removing any superfluous portion with a piece of soft rag. When dry, sheets of this paper placed between sheets of writing paper, and written on with a style or solid pen, will produce several copies of the same writing.

**Marble Paper**, a white or printing paper, covered with variegated colours, put on in a peculiar manner, to imitate various descriptions of marble, and highly glazed. It is made in single and double foolscap, copy, demy, and other sizes; and of each size there are two qualities—*Common* and *Spanish*; the latter being a term for the best sorts, of which there are a great variety of patterns in each.

**Medium Drawing**, 22 by 17½ inches, standard weight 35lbs. per ream, generally hand made.

**Medium Blue Laid** (Laid medium), one of the series of book papers, 22 by 17½ inches, standard weight 34lbs. per ream. The best is hand made, but it may be had in machine made also, which is cheaper and lighter in weight.

**Medium Post**, a writing paper, the same size as laid and drawing medium, but of a post substance, viz., about 20 to 24lbs. per ream. It may be had in all the varieties of make, but is generally yellow or blue wove.

**Medium Printing** (Printing medium), about 23 by 18 inches, weight 16 to 30lbs. per ream. See Printing papers.

**Medium Bank Post**, a paper similar to small and large bank post, but medium size, 22 by 17½



inches, weight 13lbs. per ream. It may be had in all the varieties.

**Metallic Paper**, a paper of any size or quality, mostly post or large post, of a good cream wove sort, prepared for the use of the metallic pencil by having applied to it a coating of fine whiting, lime, barytes, China clay, or similar substance, and afterwards hotpressing it. Its exact mode of preparation is kept a secret by those who follow the business of preparing it.

**Middles**, a paper used for forming the middle or inner portion of card and pasteboard. They are of various degrees of quality and substance, according to the quality and thickness of the board required; mostly of a grey kind for pasteboards, and white for cardboards. The sizes and weights are generally made to order. Those most commonly in use are Royal, 24 by 19 inches, and the weight 40 to 60lbs. per ream.

**Middle Hand**, a paper similar in quality to fine small hand, size 22 by 16 inches, weight about 12lbs. per ream. Its use is now nearly obsolete.

**Milled**, a term applied to paper, when rolled to an ordinary surface.

**Milled Boards**, strong flexible boards, of

various thicknesses and sizes, made from old tarred rope. They will be found explained, at length, under the head of Milled Boards, in the first part of this work.

**Mill Ream.** See Ream of paper.

**Mill Bundle.** See Bundle.

**Music Demy.** See Short demy.

**Music Paper,** royal drawing paper, in the 4to size, ruled with the musical stave of five lines; repeated 10, 12, 14, 16, 18, or 20 times, or in bracketed groups of 2, 3, or 4, as may be required. The body of ink used in writing music renders the hand made paper the best for this purpose, but machine made is sometimes used, on account of its lower price. This is usually kept by stationers in two sizes—*upright* and *oblong 4to*.

**Not.** This term is applied to drawing papers, of any size, left unfinished, or *not rolled*.

**Oiled Royal, Laid Royal,** saturated with linseed oil, and then dried, to make it waterproof, for use in the copying machine.

**Outsides,** the two quires placed at the top and bottom of a ream of writing paper, containing but twenty sheets each, and those sheets

being, more or less, faulty. Printing papers have no outsides.

- **Out Sizes**, a term applied to papers of any sort, not being regular sizes.

**Page**, of an account book, the side of one leaf of a sheet of paper, of which every folio sheet has four. Thus, a book of 24 sheets, has 48 folios or 96 pages.

**Paper Scales.** A small pair of scales suited for the desk, having a series of weights adjusted with great accuracy ; for ascertaining the weight of a ream of any given paper, by the weight of a single sheet. For instance, a sheet of thick post (20lb.) being placed in the scale, it will be found to take to balance it, the small weight marked 20lb ; which being the 480th part of 20lbs., indicates the weight of the ream from which the sheet was taken at 20lbs., assuming the sheet to be a fair average sheet in substance. See also **Weights per ream.**

**Parchment Papers, or Vegetable Parchment**, unsized paper, dipped in a solution of sulphuric acid and water, in peculiar proportions, which converts the paper into a material nearly approaching, in tenacity and transparency, to animal parchment. To make it, take

a soft unsized paper, and dip it for a few seconds into sulphuric acid diluted with half to quarter its bulk of water, this solution being the same temperature as the air; afterwards rinse the paper well in a weak solution of ammonia and water, and carefully dry it.

**Pasteboards**, a pasted board of paper, made with a grey middle, and covered on each exterior with a sheet of purple, white, or blue paper, as may be required. They are mostly royal size, varying from three to twenty sheets in thickness. They are commonly white on each side, but frequently blue or purple, and then termed Magpie or Button Boards.

**Pasting Royal**, a size of Printing Royal, smaller than the usual, viz., 19 inches by 24, used by pasteboard makers, for covering card and pasteboards, weight from 12 to 28lbs. per ream.

**Perfect**, a term having no reference to the condition or quality, of a paper, but applied to the quantity, in a ream of paper, when made up for use by a printer; it contains  $21\frac{1}{2}$  quires, or 516 sheets, all good.

To make a ream of writing paper perfect, the two outside quires must be taken off the ream, and *3½ quires of msides* added to the 18 quires left.

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To make a ream of printing paper perfect, requires merely to add  $1\frac{1}{2}$  quire to it, as it already contains, as it comes from the mill, twenty quires of twenty-four sheets, all good. Imperfect, applies to a ream of writing or printing paper in the state it comes from the mill. See Ream of paper.

**Photographic Paper**, a species of very finely prepared yellow wove paper, of great purity in the pulp of which it is made, being required to be free from any chemical matters or particles of metal or dirt. Its preparation and sale is chiefly confined to the photographic apparatus manufacturers.

**Pinched Post**, a size a little smaller than the regular small post,  $18\frac{1}{4}$  by  $14\frac{1}{4}$  inches, so made with the view to save waste in the shavings when cut up into note paper.

**Plate Papers**, a description of unsized white papers, mostly of a very fine quality, used for printing engravings from steel or copper-plates. They are made in the following series of sizes, corresponding to drawing papers in titles and dimensions, and of similar weights, as a standard, of each size, but with a wide variation above and below, to meet particular uses:—

		<i>Sizes.</i>		<i>Usual weights.</i>
		Inches.		per ream.
Demy	...	20	by 15½	25lbs.
Medium	...	22	„ 17½	34lbs.
Royal	...	24	„ 19	44lbs.
Super Royal	...	27	„ 19	54lbs.
Elephant	...	28	„ 23	72lbs.
Imperial	...	30	„ 22	72lbs.
Colombier	...	34½	„ 23½	100lbs.
Atlas	...	34	„ 26	100lbs.
Double Elephant.	40	„	26½	130lbs.
Antiquarian	...	53	„ 31	240lbs.

**Playing Cards**, a pack of fifty-two ornamented cards, used for playing various games with. There are six principal qualities, viz., Common, Highlander's, Andrew's, Harry's, Mogul's, and Double Heads. The exquisite finish of the cards, and the elaborate patterns of the backs of those produced by London firms, by whom only they are allowed to be made, have obtained for them a high reputation all over the world. For their manufacture or sale a license from the Board of Inland Revenue is requisite.

**Plough**, the wooden apparatus holding the *cutting* knife that traversed the old stationers'

cutting press, long since superseded by various sorts of cutting machines.

**Post**, a size of writing paper of universal use in the trade, as it produces the letter and note papers in such immense demand at the present day. Its size is 19 by 15½ inches; and so great are the variety of purposes it is required to serve, that it not only is made in all the five varieties of make, but in several classes of each, namely, Thin post, varying in weight from 10 to 15lbs.; Middle post, 16 to 18lbs.; Thick post, 19 to 23lbs.; Extra thick, 24 to 30lbs.; and Double thick, being 30 to 40lbs. per ream. As a clear knowledge of the makes and varieties of post are of paramount importance, we append an enumeration of every kind:—

<i>Yellow Wove.</i>		<i>Cream Wove.</i>	
Thin	Post.	Thin	Post.
Middle	„	Middle	„
Thick	„	Thick	
Extra thick	„	Extra Thick	
Double Thick	„	Double Thick	

<i>Blue Wove.</i>	
Thin	Post.
Middle	„
Thick	„
Extra Thick	„

<i>Cream Laid.</i>		<i>Blue Laid.</i>	
Thin	Post.	Thin	Post.
Middle	„	Middle	„
Thick	„	Thick	„
Extra Thick	„	Extra Thick	„
Double Thick	„	Double Thick	„

**Post, Pinched.** See Pinched Post.

**Pott, or Pot,** a writing paper, 15 by 12½ inches, weight 6 to 12lbs. per ream, which may be had in all the varieties of make. It is the smallest size writing paper that is made, and its use is very limited, being to great extent superseded by the cheap foolscaps that are now made.

**Press.** See Standing press.

**Press.** See Cutting press.

**Press.** See Stamping press.

**Printers' Cards.** See Cards, printers.

**Printing Papers,** papers of a quality adapted for letter-press printing, now invariably made by machine. Although most generally of a white, they may be had in an endless variety of colours. They are, what is termed, engine-sized, that is, having an little size mixed in the pulp, to give it strength sufficient to resist the severe wetting down that the paper is subjected



to by the printer, previous to use, to fit it for taking the type freely and evenly. Good printing paper should be tough, of a close even grain, smooth in surface without being glazed, of a clear white or cream tint of colour, and free from spots or specks of dirt (termed *clean*.) It may be mentioned, without disparagement to the English makers, that the Scotch are celebrated for their medium qualities of printing papers. There are an infinite variety of qualities, ranging from about 4½d. to 8d. per lb.; but as regards make, with some trifling exceptions, only one sort, viz., yellow wove, although not commonly so called, from the fact that there being no other, the term printing is sufficiently explanatory. The following are the series of sizes in very large demand both in this trade and in numerous others:—

		Inches.	Weights.
Demy	...	22½ by 17½	10 to 40lbs.
Royal	...	25 „ 20	16 „ 40lbs.
Super Royal	...	28 „ 20	20 „ 40lbs.
Imperial	...	30 „ 22	30 „ 60lbs.
Double Foolscap		27 „ 17	10 „ 40lbs.
„ Copy	...	33 „ 20	20 „ 40lbs.
„ Crown	...	30 „ 20	12 „ 40lbs.
„ Demy	...	35 „ 22½	20 „ 60lbs.

The dimensions of the above vary slightly with different makers.

A further variety of less frequent but very considerable use in the trade, being more particularly adapted for reading book printing, and publishing purposes, are the following :—

		Inches.	Usual Weights.
Medium ...	...	23 by 18	18 to 30lbs.
Double Pott ...	...	25 „ 15½	10 „ 25lbs.
„ Post ...	...	31½ „ 19½	30 „ 50lbs.
„ Large Post.	...	33 „ 21	35 „ 50lbs.
„ Medium ...	...	37 „ 23½	30 „ 60lbs.
„ Royal ...	...	40 „ 25	30 „ 70lbs.
Sheet and a half Post	...	23½ „ 19½	25 „ 40lbs.
„ Demy...	...	26½ „ 22½	20 „ 40lbs.
„ „ ...	...	33½ „ 17½	20 „ 40lbs.
„ Royal...	...	30 „ 25	24 „ 60lbs.
„ „ ...	...	37½ „ 20	24 „ 60lbs.
„ Dl. Crwn	...	20 „ 30	20 „ 60lbs.

**Printing**, a general term applied to any paper not a writing paper.

**Prince of Wales**, a note paper, sometimes called Diamond. See Diamond.

**Proof Paper**. See India paper.

**Pulp**, material of any kind when beaten into the stage ready for making into paper.

**Pulp Coloured**, paper dyed or coloured

in the pulp previous to manufacture, therefore all through alike: the opposite to surface coloured.

**Pulped Cloth**, calico, having a coating of paper, while in a state of pulp, run upon its upper surface by a paper machine, which causes them to adhere firmly together. It is used for purposes which require more strength than can be obtained in paper, especially the manufacture of emery and glass cloths.

**Queens**, a fancy size note paper of any kind,  $3\frac{1}{2}$  by  $5\frac{1}{2}$  inches. It is a post 12mo.

**Ream of Paper**. A ream of writing paper, as it comes from the mill, is required to contain 18 quires of 24 good sheets, and 2 quires of 20 sheets of *outsides*, that is damaged paper, 472 sheets in all, good and bad—this is called a *mill ream*. A ream (*insides*) of writing paper contains 20 quires of 24 good sheets, or 480 sheets in all, and all good. A ream of printing paper contains, as it comes from the mill, 20 quires of 24 sheets, 480 sheets in all, and all good, and is, in fact, a ream of insides, but is not so termed. A ream *perfect*, that is, made ready for a printer's use, contains  $21\frac{1}{2}$  quires, or 516 sheets; all good.

In the better class of printing papers, it is now the custom to put them up in perfect reams as they come from the mill. Thus there are four different kinds of reams in use in the trade—

A Mill Ream of Writing.

A Mill Ream of Printing.

A Ream Insides of Writing.

A Ream Perfect, of either Writing or  
Printing Paper. See also Perfect.

**Retree.** In every making of *all* writing papers, and of printing and cartridge papers, of *fine* qualities only, there is a certain quantity (usually about ten per cent.), which, although equal on the whole to the general bulk, from containing some minor faults, such as slight size stains, small drops of colour, spots of dirt, wrinkles of the edges, &c., is put up by itself, and termed *Retree*, or, as it is written by a paper-maker, X X, which mark, or the letter R, it generally bears on the outside of the mill wrapper, besides (in folded papers) having two sections of the paper turned each way in the ream, while good papers are almost always put up one section each way. It is usually ten per cent. lower in price than its respective good, that

is, the best of the lot made at the same time. Judgment is required to avoid the error of supposing that all papers having these faults are retree, as it must be borne in mind that all common papers, from their lowness of price, must have many of these faults, while, on the other hand, the retrees of an extra superfine have them but in a very slight degree, sometimes scarcely distinguishable—all depends upon the class in value of the good paper.

**Rough**, a term applied to drawing paper made with a decidedly rough, or granulated surface.

**Royal Blue Laid** (Laid royal), one of the series of Book papers, 24 inches by 19, standard weight 44lbs. per ream, usually of a hand made quality.

**Royal Cartridge.** See Cartridges.

**Royal Drawing**, a size 24 by 19 inches, standard weight 44lbs. per ream; the best is hand made; but, on account of the lower price there is a good deal of this size used in machine made qualities. See also Drawing papers.

**Royal Hand**, a paper popularly known as sugar paper, used by grocers for wrapping sugars, 25 by 20 inches, weight about 40lbs. per ream. There are many qualities of it, say from 2d. to 4d. per lb.

**Royal Pasting.** See "Pasting royal."

**Royal Printing** (Printing royal), a size 25 by 20 inches, ranging in weight from 16 to 40lbs. per ream. See also Printings.

**Scales.** See Paper Scales.

**Scribbling Demy.** See Demy scribbling.

**Sermon Paper**, usually foolscap 4to, ruled with feint lines only.

**Section**, any number of sheets of paper folded together are termed a section.

**Sheathing**, a large thick and common brown paper, used for ships' bottoms, usually made to order.

**Sheet and Third Foolscap**, as its name implies, a size the third of a sheet larger than the usual size, viz., 22 by  $13\frac{1}{2}$  inches, weight about 19lbs.

**Sheet and Half Foolscap**,  $24\frac{1}{2}$  by  $13\frac{1}{2}$  inches, weight about 22lbs. per ream.

**Sheet and Half Demy.** See Printing papers.

**Sheet and Half Double Crown.** See Printing papers.

**Sheet and Half Post.** See Printing papers.

**Sheet and Half Royal.** See Printing papers.

**Short**, the technical term for the absence of *strength* in paper.

**Short Demy**, a white thick soft paper, used by music publishers for printing music, 21 by 14½ inches, weight 24 to 28lbs. per ream. This must not be confounded with that termed music paper, the sort used for manuscript music. See Manuscript music.

**Sizes for Cutting Papers.** See "Cutting sizes."

**Size Stained**, the spots of discolouration sometimes seen in writing papers, arising from accident or neglect in the process of sizing.

**Small Bank Post.** See Bank post.

**Small Caps.** See Double small caps.

**Small Hand**, *single*, the half-size of double small hand. As the double small hand answers every purpose, and is more economical to make, the single size is not now much in demand.

**Standing Press**, the upright or standing press (as distinguished from the laying or cutting press) used by stationers for pressing any paper, but especially letter and note papers, previous to cutting their edges; also used by the binder for pressing books, and by the printer for pressing printed work. The paper is placed upon the bed of the press, in a certain quantity, having wooden or iron pressing boards between it at intervals; when the press is full, the top or

platten is then screwed down by a powerful lever press bar.

**Stamping Press**, a small screw press, with lever balls and spring, used for stamping the die in letter and note papers.

**Straw Boards**, Milled boards made from straw ; manufactured in and imported principally from Germany. They are used largely for box making, common bookbinding, and such purposes as require no great strength, while their much lower prices have almost superseded the common descriptions of English millboards. They are of various sizes and weights, but being made by machine are limited to the thinnest substances.

**Super Royal Drawing**, 27 by 19 inches, weight 54lbs., generally used of hand made quality. See also Drawing papers.

**Super Royal Blue Laid** (Laid super royal), one of the series of book papers, 27 by 19 inches, standard weight, 54lbs. per ream. The best is hand made, but it may be had of a machine made quality, which is cheaper, and about 4lbs. lighter in weight per ream. See also Book papers.

**Super Royal Printing** (Printing super royal), size about 28 by 20 inches, weight 30 to 50lbs. per ream. See also Printing papers.



**Surface Coloured**, coloured on the surface by a body colour; not coloured in the pulp.

**Surface**, the degree of finish or smoothness given to the face of any paper; thus it may be a milled, rolled, or glazed surface; or meaning badly finished, said to have "no surface."

**Tail**, the technical term for the foot of the page of an account book.

**Tea Copy**, a paper of printing quality, 20 by 16 inches, weight 10 to 12lbs. per ream, used by grocers.

**Tender**, the technical term for paper that is soft, or badly sized.

**Test Papers**, slips of paper chemically prepared, used for medical purposes.

**Titler**, a large white, blue, or purple paper, used by sugar refiners, 25 by 39 inches, and about 120lbs. per ream.

**Tip**, a brown paper, in substance between the ordinary brown paper and millboard. It may be had in casing and double imperial sizes.

**Tissue**, a delicate and thin paper, used for a variety of purposes. This paper is an illustration of the wonderful powers of the paper

machine. It is the thinnest paper that is made, being only about the one-thousandth part of an inch in thickness. As a white tissue it is made in two shades of colour, termed *blue cast* and *yellow cast*, and of each quality in three different sizes, viz. :—

Demy Tissue, blue cast, 22½ by 17½ inches,  
weight 5lbs. per ream.

„ yellow cast ditto ditto.

Double Crown Tissue, blue cast, 30 by 20  
inches, weight 7lbs. per ream.

„ yellow cast ditto ditto.

Double double Crown, blue cast. 40 by 20  
inches, 14lbs. per ream.

„ yellow cast ditto ditto.

Double Crown is the size in general use.

**Tissue Coloured** (Coloured Tissue), the same quality as white tissue, but coloured in the pulp with a great variety of colours and their shades—it is to be had in double and double double crown size.

**Toned**, a term applied to printing papers having a slight tinge of colour.

**Tracing Paper**, double crown, or sometimes double double crown, white tissue, treated with

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certain preparations to make it transparent and bear drawing or colouring upon.

To make it, open some sheets of fine tissue paper of the required size, flat on a table, then apply with a clean sash tool to the upper surface of the first sheet, a varnish made of equal parts of Canada balsam and oil of turpentine, and hang the prepared sheet across a line to dry. If not sufficiently transparent a second coat may be applied when the first has become dry. The use of Nut oil, instead of Canada balsam, will make a tough and more flexible, but less white and clear paper. Washing over with ox gall when dry, and redrying, will fit the paper for taking ink or water colour.

Tub-sized, the old fashioned and still best method of sizing, in animal size, writing or drawing papers, by dipping a number of sheets by hand in a tub of hot size, and afterwards subjecting them to great pressure, by which process the size becomes forced into the middle of the paper. The paper being afterwards slowly dried in the air. It is a method almost exclusively adopted in the manufacture of hand made writing and drawing papers, and differing from the mode of sizing machine made papers by machine, which, from the absence of sufficient

pressure in the process, and rapid drying of the size on the surface of the papers, renders them unfit to bear heavy erasure, severe wetting, or any similar trying test.

**Vat Papers**, another term for hand made papers, derived from their being made in the old method, by being dipped from the vat.

**Vegetable Parchment**. See **Parchment paper**.

**Vellum Binding**, the trade of a binder of account books, as distinguished from *leather binding*, or reading books.

**Veneered Plate**, a plate paper made with a facing of very fine quality, placed, while in a state of pulp, upon a backing of a commoner kind. Made to get fine quality for printing, at moderate cost.

**Water Mark**, any mark or device introduced into a paper during the process of making. Besides any such that may be put in paper, according to order, it has been a custom of makers, from the earliest period, to put in papers a particular device, peculiar to each size, thus :—

Pott, has the water mark of a Shield, surmounted by a Crown.

Foolscap, Britannia with her Shield.

Post, the Post-horn within an ornamented Shield, surmounted by a Coronet with Fleur de lis.

Copy, a single large Fleur de lis.

Large Post, similar to that of small post.

Demy, a large Fleur de lis within an ornamented Shield.

Medium, similar to Demy.

Royal, a transverse bar, within an ornamented Shield, surmounted by a large Fleur de lis.

Super Royal, similar to demy and medium.

Imperial, similar to super royal, but larger, in proportion to the size of the paper. They are generally only inserted in writing papers. The early and more recent makers of printings by hand, adopted each his own water mark; but the modern makers by machine, have, as a rule, quite discarded the practice.

Water Leaf, the term for paper, when in the stage before being sized.

Waterproof Paper, paper of any sort, writing, printing, or packing, treated with a view of making it impervious to water. There have been one or two patents taken out

for making this, but neither have been successful.

**Weights.** See "Equivalent Weights," &c.

**Weight of a ream of paper.** See Label.

**Weight per ream, by the weight per sheet**  
(ream of 480 sheets):—

Sheet.		Ream.	
dr.	oz.	lbs.	ozs.
1	or 0	1	14
2	„ 0	3	12
3	„ 0	5	10
4	„ $\frac{1}{2}$	7	8
5	„ 0	9	6
6	„ 0	11	4
7	„ 0	13	2
8	„ $\frac{1}{2}$	15	0
9	„ 0	16	14
10	„ 0	18	12
11	„ 0	20	10
12	„ $\frac{1}{2}$	22	8
16	„ 1	30	0

Calculations for all other weights may be simply made by multiplication or addition of the above table.

**White Papers,** a general technical term,

meaning any papers not brown or coloured, but especially printing papers.

**White Rope Browns.** See Glazed casings.

**Writing Paper,** a general term applied to any quality not a printing paper.

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